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**THE REAL LELAND YEE**

HE WAS A CONSERVATIVE AT CITY HALL, AND GETS BIG CORPORATE MONEY IN SACRAMENTO. NOW HE HAS PROGRESSIVE SUPPORT FOR MAYOR. WHO IS LELAND YEE, REALLY? BY TIM REDMOND P11

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8.31.11

The ongoing litany of mismanagement and fiscal imprudence is unacceptable.

EDITORS NOTES

Tim Redmond  
tredmond@sfbg.com

I have friends — progressives, activists, good people — who support Ed Lee for mayor. They tell me that Lee is accessible, that he listens to labor and grassroots community groups, that he's going to be good on a lot of issues and that, compared to the mayors we've had in the past 30 years or so, he won't be all that bad.

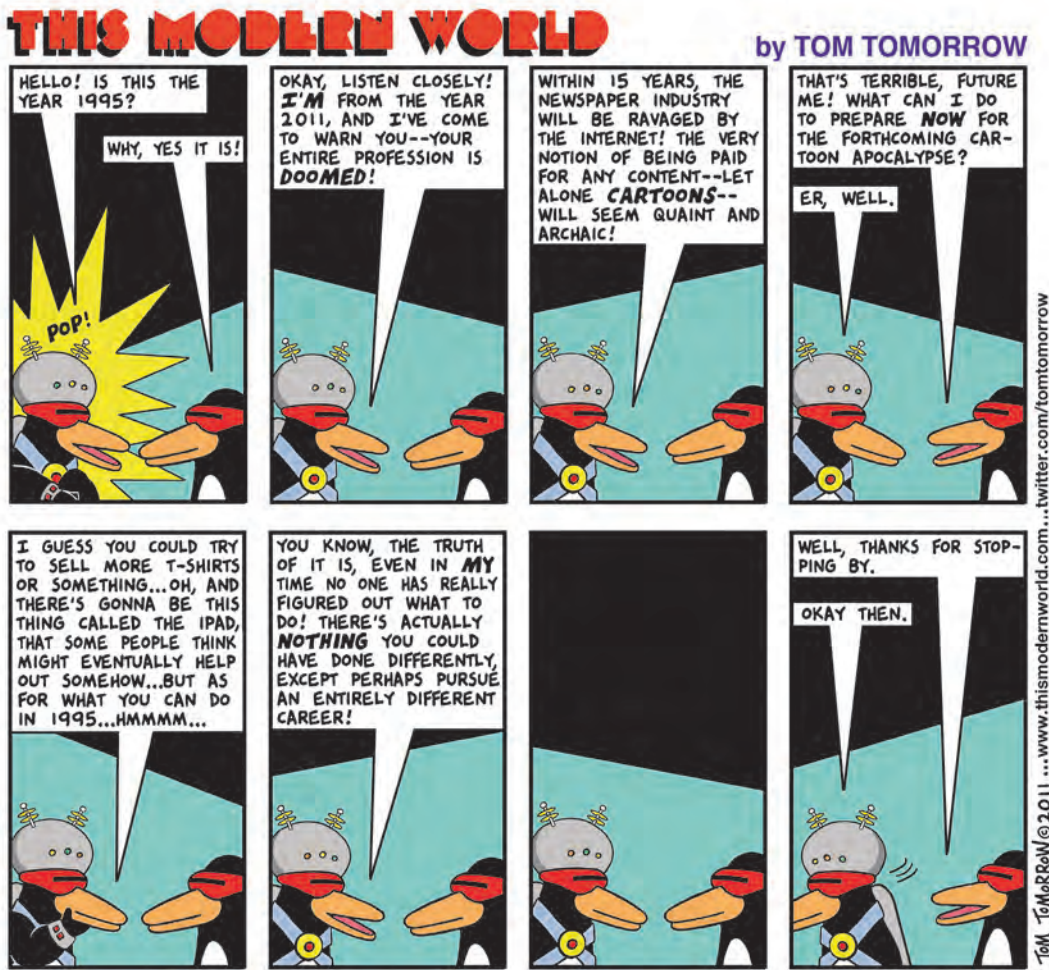
I respect that. I understand. But I try to remind them, and anyone else who's listening, that the years when Willie Brown ran this town were really, really bad.

At the height of the Brown era, during the dot-com boom, hundreds of evictions were filed every single month. Thousands and thousands of low-income and working-class tenants were displaced, tossed out of San Francisco forever. Blue-collar jobs were destroyed as high-tech offices took over industrial space. Every single developer who waved money at the mayor got a permit, no matter how ridiculous, dangerous or crazy the project was.

In 1999, Paulina Borsook wrote a famous piece for Salon called "How the Internet ruined San Francisco." But the Internet was just technology; what damaged this city so badly was a mayor who didn't care what happened to the most vulnerable populations. At one point, Brown even said that poor people shouldn't live in this city. We called his policies "the economic cleansing of San Francisco."

He controlled local politics — brutally. If you didn't kiss the mayor's ring, you were crushed. He announced one day that the supervisors (then elected citywide) were nothing but "mistresses who have to be serviced" — and since most of them were utterly subservient to Brown, they didn't even complain. Only one person on the

CONTINUES ON PAGE 6 >>



# Move youth housing forward

**EDITORIAL** Somewhere between 4,500 and 6,800 young adults in San Francisco are either homeless or marginally housed, according to a 2007 report by the Mayor's Transitional Youth Task Force. And the city has exactly 314 housing units for at-risk young people who have passed their 18th birthday and are kicked out of the foster housing program. That's the definition of a crisis — yet two modest projects that would make a small dent in the problem have faced immense obstacles moving forward.

The Booker T. Washington Center and the Community Housing Partnership want to create a combined 74 units of affordable housing for vulnerable youth. But both have endured long

delays in the planning process, thanks to opposition for people in upscale neighborhoods who clearly don't want this kind of housing in their midst.

The Booker T. Washington project finally made it through the Board of Supervisors in July — although the small nonprofit is now facing a lawsuit to stop the housing. The CHP's plan to build 24 units on the site of the old Edward II Hotel in the Marina comes before the board in September, and may also face litigation.

The supervisors need to approve the CHP project and send a strong message that this is housing San Francisco needs — and that all group housing for vulnerable populations shouldn't

be confined to a few central city neighborhoods.

Opponents of the CHP project argue that it's too dense for the neighborhood. That makes little sense: The hotel that the project is replacing once offered 29 rooms, mostly double-occupied. And the majority of those temporary residents drove cars; the majority of the young people served by the project won't be vehicle owners. So the level of congestion and neighborhood impact should be relatively minor.

The larger issue that both projects reflect is that much of the low-income, transitional and supportive housing in this city has been concentrated in a few neighborhoods.

CONTINUES ON PAGE 6 >>

# The mess at Lake Merced

By Jerry Cadagan

**OPINION** Lake Merced is a San Francisco jewel that for years has suffered from the benign neglect of the city. Here are some facts:

The San Francisco Public Utilities Commission is the owner of the lake and surrounding land. In 1950, the SFPUC made a major mistake in delegating to the Recreation and Park Department vague authority for recreation at the lake. Under the City Charter, Lake Merced is not a park that would ordinarily be handled by RPD.

Starting in the 1980s, the lake's water levels dropped precipitously, for a variety of reasons. Neither agency took serious action to determine why, or to reverse the situation. That was a clue that having two quarterbacks running the Lake Merced operation was a bad idea. But starting in late 1993, many community activists started grappling with the water level issue, and it's now under control.

As water levels recovered, SFPUC staffers wasted no time acting like they were fully in charge by initiating a planning process that, after four years of consultants feeding at the trough, resulted in a 187-page Lake Merced Watershed Report, released in 2010. The SFPUC paid the consultants a humongous \$588,434. You can judge whether SFPUC's ratepayers got their money's worth by reading the document at [sfwater.org/index.aspx?page=197](http://sfwater.org/index.aspx?page=197)

In January 2007, the Board of Supervisors requested that SFPUC and RPD revise the 1950 delegation of recreation management to RPD. The board's resolution recites that SFPUC "has

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## EDITOR'S NOTES

CONT>>

board — Tom Ammiano — regularly defied the mayor; occasionally, Leland Yee and Sue Bierman joined him. But that was it.

The corruption was rampant. People who paid to play got in the door; nobody else came close. You did a favor for Brown and you got a commission appointment or a high-paid job, even if you weren't remotely qualified.

The ones who suffered most were the poorest residents, particularly tenants, particularly on the east side of town. Brown didn't seem to care that his appointments, deals and policies were causing terrible pain on the ground; it was as if politics was just a fun game, as if he were some sort of royal potentate, partying in the executive suites and ignoring what was happening on the streets.

There are people who believe that Ed Lee can be independent of Brown, and I hope they're right. But Lee and Brown are close, and Brown helped put him in office — and the thought of even a small part of that rotten era of sleaze coming back makes me very, very nervous. **SFBG**

## YOUTH HOUSING

CONT>>

It makes sense to put some housing near services, but there's no reason why projects that offer on-site support for young people who are transitioning from high school to either college or the job market can't be spread all over the city. In fact, that's what the Mayor's Office initially suggested several years ago when it sought proposals for youth housing projects.

The notion (quietly voiced by some project foes) that transitional youth housing will attract crime isn't supported by either rational thinking or evidence. Young people who have lived most of their lives in foster homes — and are facing homelessness simply because they have aged out of the system — are far less likely to have legal problems if they're housed in a supportive environment.

The city needs to be building more of this sort of affordable housing — and a clear vote in favor of the CHP project might encourage other nonprofits to start looking at similar proposals. **SFBG**

## LAKE MERCED

CONT>>

made a commitment to manage and maintain all the watershed lands ... and to obtain and allocate the resources necessary" to do so. The Watershed Report (p. 10) confirmed that the "intent is to transfer primary responsibility for management of the lands surrounding the lake back to the SFPUC." Those who were involved in the discussions in late 2006 know full well that the reason it is desirable for SFPUC to be fully in charge was so that there would be a single point of accountability.

The board's January 2007 resolution asked the two agencies to report back in 90 days. They never did. Rather, some 1,180 days after the resolution, the agencies released a draft memorandum of understanding purporting to respond to the board's request. Amazingly, the draft MOU left virtually all management responsibilities in the same muddled condition that has existed since 1950. The agencies held a public meeting to explain the draft MOU on July 19. The 40 attendees were generally unhappy with the lack of real change in management being proposed.

In an inexplicable move, in late July the SFPUC released a document describing intended renovations to the dilapidated boathouse building at the lake. The total cost of the proposed renovations is \$940,000. But the document itself, and recent conversation with SFPUC staff, makes it clear that to make the building meet all building codes and disability access requirements would cost \$1.9 million. Why is the SFPUC now planning to spend \$940,000 when its own watershed report says, on page 24, "it may be better to completely rebuild and expand the facility rather than renovate?"

The ongoing litany of mismanagement and fiscal imprudence is unacceptable. Coherent, accountable management is needed at Lake Merced. Call Mayor Ed Lee (554-6141), Supervisor Sean Elsbernd (554-6516) and SFPUC General Manager Ed Harrington (554-3155) and demand it. **SFBG**

*Jerry Cadagan was a co-founder of the Committee to Save Lake Merced in 1993 and has worked continuously on issues involving Lake Merced since that time.*



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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096)  
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Love of life: Eric, Lorena and Ixchel. | PHOTO BY HILARY KLEIN

## Eric Quezada. Presente.

Beloved Mission Activist dies at 45

By Roberto Lovato  
and Jason Ferreira

"I'd love to see a garden of flowers there," whispered Eric Quezada a few days before his final breath on Earth. Looking like a Guatemalan Quixote, a lanky Eric pointed to the front of his Bernal Heights home with an index finger whittled down by a cancer he'd been fighting ferociously for seven years.

Days later, about 150 people brought pots packed with daisies, bougainvilleas, lavender, lots of red roses — and a bright bouquet of candles to bear witness to the life and friendship of a man who had planted his gentle way into our thoughts, our actions and—most especially—our hearts. To see the tearful and trembling faces of the diverse crowd — former Salvadoran revolutionaries, African American internationalists, soccer buddies made over a lifetime, immigrant rights advocates, Aztec dancers, Guatemalan family members, long time and recent Mission residents, queer leaders and the (Latino) Man Who Would Be Mayor — was heartbreaking. But at the same time we were all shining forth the beautiful Mission that Eric spent a lifetime steadfastly tending to with love.

A true revolutionary, our friend, our brother, who died Aug. 24 at 45, Eric Quezada, lived and died organizing his community, *La Misión*.

San Francisco and the wider community lost more than just a housing activist, a former candidate for supervisor, and an extraordinarily effective standard bearer of the left. We lost a husband-father-son-brother, a loyal friend and mentor, and a spiritual-political figure whose sources of beauty only became obvious after he gently touched you.

The son of Carlos and Clara Quezada, two Guatemalan immigrants known to many Mission residents as the dynamic duo that birthed two soccer stars (Eric and older brother Carlos) and owned CQ Bike shop on 24<sup>th</sup> Street, the very soft-spoken Eric lived to bridge the human and the political.

Traveling as a child between a San Francisco on the verge of the silicon revolution-based gentrification wave and wartime Guatemala, Eric developed early on a sense of the emotional and political circuits connecting movements and people on the insurgent continent of América. He grew up hearing stories of very involved and engaged family members like aunt, Ana Maria Quezada, who was arrested for protesting and organizing in Argentina during the 1978 World Cup, and his parents, who lived through the military coup that ousted democratically-elected Guatemalan President Jacobo Arbenz. "I remember hearing stories about Arbenz," Eric once told us, adding, "—and how the U.S. sponsored the coup."

Eric's unique vision was also born out of the racism —and the resistance to it—back home in the Bay Area. Eric often talked of how his mother and he once witnessed two police officers harassing several young African American boys in the parking lot of a convenience store. Clara immediately took the officers to task for their racism, refusing to leave until they left the young boys alone. Eric never forgot his immigrant mother's courage, her transcendent lesson: always stand alongside those who face injustice.

"Eric is a continuum," fellow organizer and beloved *compañera*, Lorena Melgarejo, said. "His beliefs, his commitment didn't stop in public.

They are deep in how he thought about life. As a dad, as a friend, as a lover— that's who he was," said Lorena.

After Eric told her when they first met that he didn't want to burden her with his cancer, Lorena responded: "You have no right to stop your life, you can't close the door to life!" After that, they were never apart. Embracing life, one filled with no regrets, they fell in love immediately. A few years later, upon the arrival of their beautiful daughter Ixchel, Lorena reminded the larger-than-life, activist father that, "You can't put your personal life on hold because there'll always be an event, a meeting or some crisis in the world."

As was obvious to anyone who really got to know him, one of Eric's primary connectors to that wider, crisis-filled world of politics and culture was something seemingly apolitical: soccer.

"His politics were like his soccer playing," explained Eric's uncle, Edgar, who formed an important part of the Sagastume soccer dynasty in late 20<sup>th</sup> century San Francisco. "When Eric played, he was cool, but tenacious, hard working. He trained meticulously and never gave up." Eric was fond of saying how he "learned about the politics in different countries—Croatia, Greece, Mexico, El Salvador, England, all kinds—from playing in the San Francisco (soccer) leagues. You learned international relations and neighborhood politics at the same time."

Such a schooling made Eric a ferocious ally of Central American revolutionary movements including the URNG in Guatemala, Sandinistas in Nicaragua, and the FMLN in El Salvador. These same commitments also served him well as a leader in the Venceremos Brigade to Cuba, where he met Fidel Castro, famously causing the Cuban leader to become nostalgic when asked about his memories of meeting Malcolm X in Harlem. Later, in 2002, he met with Hugo Chávez in Venezuela. They talked about everything from 21st century socialism to baseball. Beaming with the pride that only a lifelong—not fair weather—fan can display, Eric swore that Chávez was a huge fan of the San Francisco Giants.

The eclectic internationalism Eric envisioned and embodied was always two-way. He always strived towards reciprocity. Through Grassroots Global Justice and his work at the World Social Forum in Porto Alegre (Brazil), Eric sought to bring to the international stage the struggles of working class San Franciscans: day laborers, the homeless, people with HIV, and undocumented immigrants.

Eric's journey reflected that of his mentor and dear friend, the legendary Bill Sorro (who himself died of cancer four years ago this very week). Both Bill and Eric were revolutionaries largely unsatisfied with the traditional rhetoric and disarming anger of the left. "We don't struggle because we hate, we do so because we love. Yes, we may hate oppression but in the end we are fighting for some-

CONTINUES ON PAGE 10 >>

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## Eric Quezada CONT.

thing, we fight out of a place of love." Eric never wavered in this.

Eric was a jazz man. A saxophone player, he believed in the art of improvisation and experimentation. At a time when the left was floundering, Eric brought a musical spirit to the necessary work of strengthening dialogue, analysis, and education in the community. He co-founded the Center for Political Education (San Francisco's equivalent of the legendary Brecht Forum), which has served since 1998 as a catalyst for more effective organizing and as a space to build bridges.

Eric understood the centrality of compassionate bridge-building to political success. And like one of his heroes, Monseñor Oscar Romero, he will in his death rise again in his people. For Oscar Grande, a young community organizer with PODER, a Mission-based Latino environmental and economic justice organization, "Eric was instrumental in bringing radical politics and a visionary spirit to Mission politics," said Grande.

Eric's involvement in city politics was less about winning elections and electoral power than about the process of teaching the community how to deal with the powers that be. "He was about 'let's re-write the laws and get rid of the bums at City Hall so we can get the things our community needs: housing, open space and recreation opportunities at the material level,'" Grande said. But, according to Grande, who describes Eric as an "older bro/mentor," Eric's greatest contribution was spiritual.

"There are fewer and fewer schools of politics, places where you learn how to do politics," said Grande. "Most of those that are still around in the Latino community are about deal-making, cozying up to the politicians. Eric offered an alternative. The spiritual and the political were always there. Those other fools started from the top-down. Eric started from the bottom up." This was a key principle of the

Mission Anti-displacement Coalition that Eric was instrumental in establishing.

During the last five years of his life, Eric's bottom-up, interconnecting philosophy was realized at Dolores Street Community Services, a housing and community advocacy organization. For Wendy Phillips, longtime friend of Eric and DSCS Interim Executive Director, Eric was instrumental in securing real housing and other resources for different groups and in connecting DSCS and the Mission to immigrant rights, LGBT rights, and other struggles of our time.

"I think helping create MAC was a huge accomplishment of his because it stopped the massive wave of gentrifying capital entering the Mission. He and MAC mobilized hundreds of people to resist and show the board of supervisors and Mayor that the Mission wasn't going to go down without a fight." Their efforts resulted in a community rezoning process that has prioritized the creation of affordable housing in the Mission.

Phillips also noted that, while at DSCS, Eric also spearheaded the creation of the San Francisco Immigrant Legal and Education Network, a network of thirteen organizations that provide free legal services for immigrants, and, of course, advocacy. As if describing his soccer-inspired cosmopolitanism, she said, "Before it became obvious to most, Eric sensed that things were getting really bad on immigration and decided to create SFILEN, which unites Latino organizations, African organizations, Arab organizations, and Asian organizations in an effort to defend immigrants citywide."

Eric's defense of — and offensives in — *La Mision* continues to reverberate in and beyond his beloved neighborhood. "My campaign is really reigniting and reasserting the movement that Eric Quezada helped to build and grow," said John Avalos, a serious contender in the upcoming Mayor's race. Avalos, who has dedicated his campaign to Eric and his family, believes that Eric best symbolizes the continuation of the "movement of the

people to build power against the downtown forces of gentrification and create livable neighborhoods where people can live with dignity."

Eric Quezada spent his last days accompanied by loved ones. Along with Lorena, Ixchel and his mother, Eric was tended to and accompanied at his bedside by soccer buddies, family members, his closest personal and political friends, all of whom joined him in taking in the soothing sounds of his favorite music: guitarist friends playing boleros and bossa nova, CD's of Los Lobos and Jorge Drexler, whose song "Todo Se Transforma," (nothing is lost, everything is transformed) gave solace to Eric until his final breath. From the vantage point of our present heart-break, it gives the rest of us hope.

In the lingo of the Latino and Latin American musical and political movements that informed Eric's thought and action and his life in *La Mision*, "*El Compañero Eric Quezada murio conspirando*," Comrade Eric Quezada died conspiring.

While in English the word "conspire" means to "make secret plans jointly to commit an unlawful or harmful act," in political Spanish the word has an almost opposite meaning. *Conspirar* is closer to the Latin roots that combine *con*, meaning "together," and *spirare*, the word for "breathing" and the origin of the word, "spirit."

In this way, Eric conspired for a better world. After his last breath, he has left us a great spirit. We love you, carnal. *Compañero Eric Quezada PRESENTE! La Lucha Continúa!!!* **SFBG**

(Note: The Community Celebration of Eric Quezada will take place on Sunday, September 25, 2011, 2-5 p.m. at Horace Mann Middle School, 3351 23rd Street

Those wishing to help Eric's family can donate to the MAF — Ixchel Quezada Education Fund, <http://missionassetfund.org/ixchel>)



## ALERTS

By Oona Robertson  
alert@sfbg.com

### WEDNESDAY, AUGUST 31

#### "Dinner, Disco, & Dance"

Mayoral candidate John Avalos, Sheriff candidate Ross Mirkarimi, and District Attorney candidate David Onek will speak at this fundraiser for low income, disabled, and military veteran medical cannabis patients. The event is presented by Axis of Love, a care facility for these underprivileged entities. The fundraiser seeks donations of food items, harm reduction supplies, and personal hygiene items. Dinner will be provided to all.  
4:30-6:30 p.m., donation  
Women's Building Auditorium  
3543 18th St. #8, SF  
[www.facebook.com/axisoflove](http://www.facebook.com/axisoflove)

### FRIDAY, SEPTEMBER 2

#### Art Break Day 2011

An annual free Bay Area art event is taking place Saturday with free artistic stations set up at various locations in the area. The event is hosted by an artist-run nonprofit called Art is Moving, whose mission is to make art accessible and free to the public. There will be an art station in San Francisco's Justin Herman Plaza as well as in San Rafael, Richmond, Berkeley and Oakland. All artwork collected during the day will be compiled into an exhibition visiting each of these cities from October 2011 to February 2012.  
9 a.m.-5 p.m., free  
Justin Herman Plaza  
1 Market, SF  
[www.artbreakday.com](http://www.artbreakday.com)

### WEDNESDAY, SEPTEMBER 6

#### Opposing pension reform

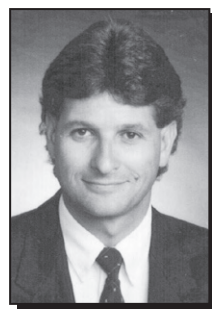
The United Public Workers For Action is holding this rally against Propositions C and D, the rival pension reform initiatives supported by mayoral candidates Ed Lee and Jeff Adachi. City workers and retirees will speak on the initiatives, the demonization of public workers, and how the measures will affect services and workers.  
5-7 p.m., free  
Main Library Latino/Hispanic Community Meeting Room  
100 Larkin, SF  
[www.upwa.info](http://www.upwa.info)

### WEDNESDAY, SEPTEMBER 7

#### Mayoral Candidates Forum

The Barbary Coast Neighborhood Association and the Golden Gateway Tenants Association are hosting this forum to meet San Francisco mayoral candidates. David Chiu and Tony Hall, among others, will be attending.  
6-8 p.m., free  
KGO-TV 2nd floor meeting room  
900 Front St., SF  
[www.tonyhallsf.com](http://www.tonyhallsf.com)  
[www.davidchiuformayor.com](http://www.davidchiuformayor.com)

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By Tim Redmond  
tredmond@sfbg.com

It's early January 2011, and the Four Seas restaurant at Grant and Clay is packed. Everyone who is anyone in Chinatown is there — and for good reason. In a few days, the Board of Supervisors is expected to appoint the city's first Asian mayor.

The rally is billed as a statement of support for Ed Lee, the mild-mannered bureaucrat and reluctant mayoral hopeful. But that's not the entire — or even, perhaps, the central — agenda.

Rose Pak, who describes herself as a consultant to the Chinese Chamber of Commerce but who is more widely known as a Chinatown powerbroker, is the host of the event. She stands in front of the room, takes the microphone, and, in Cantonese, delivers a remarkable political speech.

According to people in the audience, she says, in essence, that the community has come out to celebrate and support Ed Lee — but that's just the start. She also urges them not just to promote their candidate — but to do everything possible to prevent Leland Yee from becoming mayor.

She continues on for several minutes, lambasting Yee, the state Senator who lived in Chinatown as a child, accusing him of about every possible political sin — and turning the Lee rally into an anti-Yee crusade. And nobody in the crowd seems terribly surprised.

Across Chinatown, from the liberal nonprofits to the conservative Chamber of Commerce, there's a palpable fear and distrust of the man who for years has been among San Francisco's most prominent Asian politicians — and who, had Lee not changed his mind and decided to run for a full term this fall, was the odds-on favorite to become the city's first elected Chinese mayor.

The reasons for that fear are complex and say a lot about the changing politics of Asian San Francisco, the power structure of a city where an old political machine is making a bold bid to recover its lucrative clout — and about the career of Yee himself.

Senator Leland Yee is a political puzzle. He's a Chinese immigrant who has built a political base almost entirely outside of the traditional Chinatown community. He's a politician who once represented a deeply conservative district, opposed tenant protections, voted against transgen-

der health benefits and sided with Pacific Gas and Electric Co. on key environmental issues — and now has the support of some of the most progressive organizations in the city. He's taken large sums of campaign money from some of the worst polluters in California, but gets high marks from the Sierra Club.

His roots are as a fiscal conservative — yet he's been the only Democrat in Sacramento to reject budget compromises on the grounds that they required too many spending cuts.

He's grown, changed, and developed his positions over time. Or he's become an expert at political pandering, telling every group exactly what it wants to hear. He's the best chance progressives have of keeping

the corrupt old political machine out of City Hall — or he's a chameleon who will be a nightmare for progressive San Francisco.

Or maybe he's a little bit of all of that.

Leland Yin Yee was born in Taishan, a city in China's Guangdong province on the South China Sea. The year was 1948; Mao Zedong's Communist Party of China had taken control of much of the countryside and was moving rapidly to take the major cities. The nationalist army of General Chiang Kai-Shek was falling apart, and Yee's father, who owned a store, decided it was time for the family to leave.

The Yees made it to Hong Kong, and since Mee G. Yee had previously

lived in the United States and served in the U.S. Army during World War II, he was ultimately able to move the family to San Francisco. In 1951, the three-year-old Leland Yee arrived in Chinatown.

For four years, Yee lived with his sister and mother in a one-room apartment with a shared bathroom while his father worked as a sailor in the merchant marine. It was, Yee recalled in a recent interview, a tight, closed, and largely self-sufficient community.

"The movie theater, the shoe store, the barber shop, food — everything you needed you could get in Chinatown," Yee said. "You never had to leave."

Of course, after a while, Yee and his mom started to venture out, down

Stockton Street to Market, where they'd shop at the Emporium, the venerable department store. "It was like walking into a different country," he said. "If you didn't know English, they didn't have time for you."

Yee, like a lot of young Chinese immigrants of his era, put much of his time into his studies — in the San Francisco public schools and in a local Chinese school. "My mom spoke a village dialect, and we had to learn Cantonese," he said. "Every little kid had to go to Chinese school. We hated it."

When Yee was eight, his parents managed to buy a four-unit building on Dolores Street, and the family moved to the Mission, where he would spend not only the rest of his childhood but much of his early adult life. He graduated from Mission High School, enrolled in City College, studied psychology and after two years won admission to UC Berkeley.

Berkeley in 1968 was a very different world from Chinatown and even the relatively controlled environment he'd experienced at home in the Mission. "You didn't protest in school. You'd have been sent home, and your mother would kill you," he said.

At Berkeley, all hell was breaking loose, with the antiwar protests, the People's Park demonstrations, the campaign to create a Third World College (which led to the first Ethnic Studies Department), and a general attitude of mistrust for authority. "I developed a sense of activism," Yee said. "I realized I could speak out."

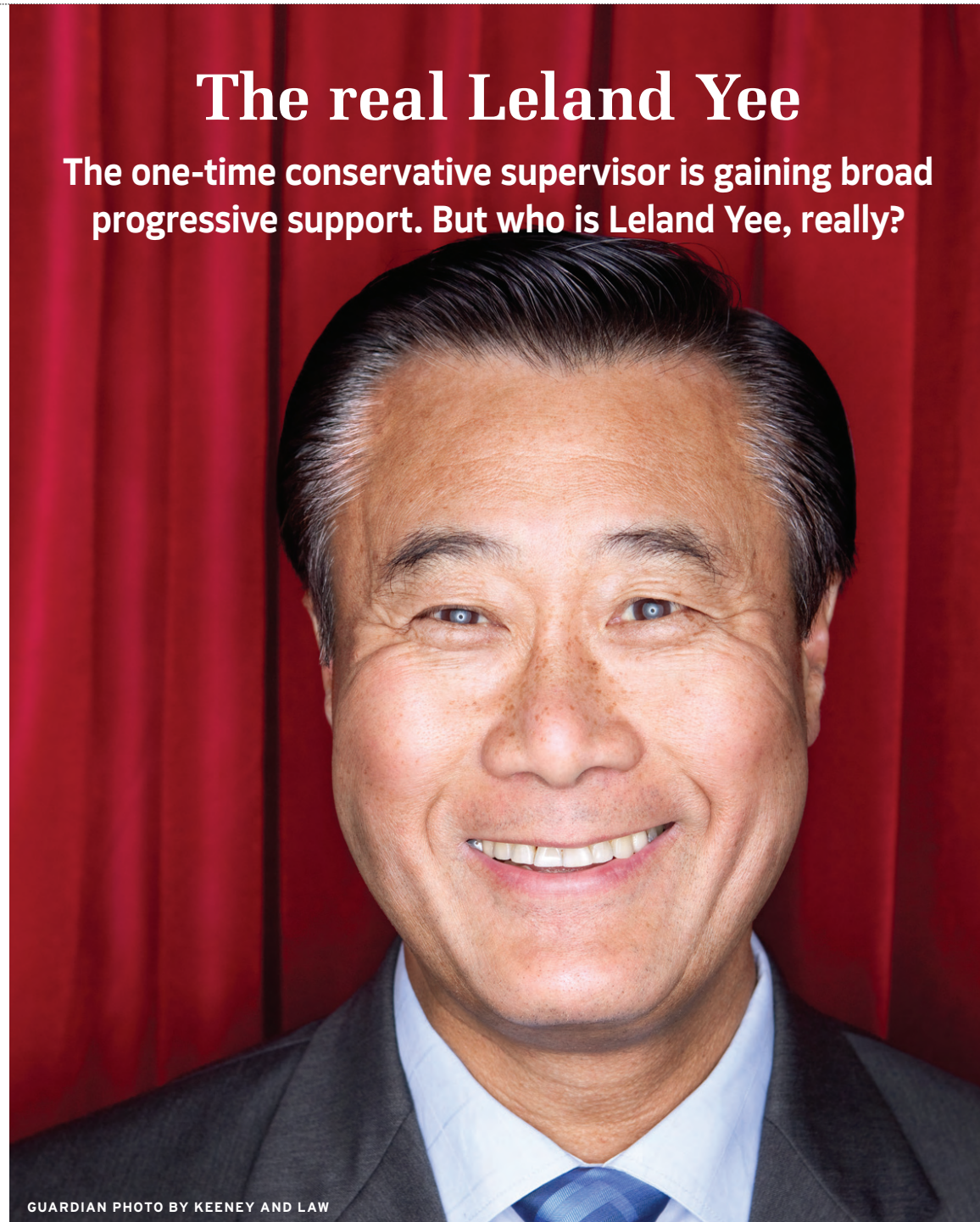
That spirit quickly vanished when Yee lost faith in some of his fellow activists. "People would work with us, then get into positions of power and use that against you," he recalled. "A lot of my friends said 'forget it.' I left the scene."

Yee once again devoted his energy to school, earning a masters at San Francisco State University and a Ph.D in child psychology from the University of Hawaii. Along the way, he met his wife, Maxine.

With his new degree, the Yees moved back to San Francisco — and back in with his parents at the Dolores property, where he, Maxine and a family that would grow to four kids would live for more than a decade.

Yee worked as a child psychologist for the San Francisco Department of Public Health, starting the city's

CONTINUES ON PAGE 12 >>



GUARDIAN PHOTO BY KEENEY AND LAW



## Leland Yee CONT.

first high school mental-health clinic. He went on to become a child psychologist at the Oakland Unified School District, then joined a nonprofit mental health program in San Jose.

In 1986, Yee decided to get active in politics for the first time since college, and ran for the San Francisco School Board. He lost — and that would be the only election he would ever lose. In 1988, he won a seat, and established himself as an advocate for students of color, fighting school closures in minority neighborhoods. He also tried to get the district to modify its harsh disciplinary rules, arguing against mandatory expulsions.

On fiscal issues, though, Yee was a conservative. For his first term, despite the brutal cutbacks of the recession of the late 1980s and early 1990s, he insisted that the district make do with the money it had. His solution to the red ink: Cut waste. Only in 1992, when he was up for re-election, did he acknowledge that the district needed more cash; at that point, he supported a statewide initiative to tax the rich to bring money to the schools.

The sense of fiscal conservatism — of holding the line on taxes, but mandating open and fair contracting procedures and tight financial controls — was a hallmark of much of his political career. When the Guardian endorsed him for re-election to the board in 1992, we wrote that “there’s real value in his continuing vigilance against administrative fat and favoritism in contracts.”

Over the next four years, Yee worked with then-Superintendent Waldemar “Bill” Rojas, a deeply polarizing figure who pushed his own personal theory of “reconstitution” — firing all the staff at low-performing schools — and later was enmeshed in a scandal that led to prison time for a contractor he’d hired. Yee told me he was the only board member to vote against hiring Rojas, but people who were watching the board closely back then say he didn’t always stand up to the superintendent.

He also became what some say was a bit too close with Tim Tronson, a consultant hired by the district as a \$1,000-a-day facilities consultant. Tronson wound up getting indicted on 22 counts of grand theft, embezzlement, and conspiracy in a scheme to steal \$850,000 from

the schools, and was sentenced to four years in state prison.

In 1998, when some school board members wanted to build housing for teachers on property that the district owned in the Sunset, Yee led the opposition — with Tronson’s help. At one meeting at Sunset Elementary School, Yee went so far as to say, according to people present, that “Tim Tronson is my man, and I rely on him for advice.”

Yee acknowledged that he worked closely with Tronson to defeat that housing project. “He was the facilities

moratorium on uncontrolled live-work development.

In 2002, Yee was one of only three supervisors to oppose Proposition D, a crucial public-power measure that would have broken up PG&E’s monopoly in the city. He stood with PG&E (and then-Sups. Tony Hall and Gavin Newsom) in opposition to the measure, then signed a pro-PG&E ballot argument packed with PG&E lies.

When I asked him about that stand, Yee at first didn’t recall opposing Prop. D, but then said he

He opposed an affordable housing bond in 2002, joining the big landlord groups in arguing that it would raise property taxes. Every tenant group in town supported the measure, Proposition B; every landlord group opposed it.

I asked Yee about his tenant record, and he told me that he now supports rent control. But he said that he was always on the side of homeowners and small landlords, and that property ownership was central to Chinese culture. “I was responding to the Chinese commu-

while eight of the supervisors were in favor, Yee and Hall balked. At one point, Board President Tom Ammiano had to direct the Sheriff’s Office to go roust Sup. Gerardo Sandoval, who was ducking the issue in his office, to provide the crucial ninth vote.

Yee didn’t just vote against the bill. According to one reliable source who was there at the time, Yee spoke to a community meeting out on Ulloa Street in the Sunset and berated his colleagues, quipping that the city should have better things to do than “spend taxpayer money on sex-change operations.”

It was a bit shocking to trans people — Yee had, over the years, befriended some of the most marginalized members of what was already a marginalized community. “There was one person at the rail crying, saying ‘Leland, how could you do this to us,’” Ammiano recalled.

The LGBT community was furious with Yee. “I didn’t speak to him for at least a year,” Gabriel Haaland, one of the city’s most prominent transgender activists, told me.

Yee now says the vote was a mistake — but at the time, he told me, he was under immense pressure. When he voted for the queer youth program, he said, “the elders of the Chinese community ripped me apart. They called my mother’s friends back in the village [where he was born] and said her son was embarrassing the Chinese community.”

That must have been difficult — and he said that “if I had known the pain I had caused, I wouldn’t have voted that way.” But it was hard to miss that pain his vote caused.

On the other hand, people learn from their experiences, attitudes evolve, we all grow up and get smarter, and the way Yee describes it, that’s what happened to him.

In 2006, when he was running for state Senate, Yee met with a group of trans leaders and formally — many now say sincerely — apologized. It was an important gesture that made a lot of his critics feel better about him.

“He didn’t have to do that,” Haaland said. “People change, and he paid for his crime, and that’s genuine enough for me.”

As a former school board member, Yee kept an interest in the schools — but not always a healthy one. At one point, he actually proposed splitting SFUSD into two districts, one on the (poorer) east side of town and one on the (richer)



**Yee has been a foe of UC secrecy and budget cuts.**

manager,” Yee explained, “and I said that I trusted his judgment.”

Yee has either a great sense of political timing or exceptional luck. He ran for the Board of Supervisors in 1996, facing one of the weakest fields in modern San Francisco history. He was the only Chinese candidate and one of just two Asians (the other, appointed incumbent Michael Yaki, barely squeaked to re-election). In an at-large election with the top five winning seats, Yee came in third, with 103,000 votes.

He was never a progressive supervisor. In 2000, the Guardian ranked the good votes of what we referred to as Willie Brown’s Board, and Yee scored only 43 percent. He was against campaign finance reform. He supported the brutal gentrification and community displacement represented by the Bryant Square development. He voted to kill a public-power feasibility study and opposed the Municipal Utility District initiative. He opposed a

“stood with labor” on the issue. In fact, the progressive unions didn’t oppose Prop. D at all; the opposition was led by PG&E’s house union, IBEW Local 1245.

Yee was particularly bad on tenant issues. He not only voted to deny city funding for the Eviction Defense Collaborative, which helped low-income tenants fight evictions; he actually tried to get the city to put up money for a free legal fund to help landlords evict their tenants. He opposed a ballot measure limiting condo conversions. He opposed a measure to limit the ability of landlords to pass improvement costs on to their tenants.

In 2001, Yee voted to uphold a Willie Brown veto of legislation to limit tenancies in common, a backdoor way to get around the city’s condo conversion ordinance. Only Hall and Newsom, then the most conservative supervisors on the board, joined Yee. At one point, he started asking whether the city should consider repealing rent control.

nity and the West Side,” he said.

He wasn’t much of an environmentalist, either — at least not in today’s terms. He was one of the only city officials to support a “Critical Car” rally in 1999, aimed at promoting the rights of vehicle drivers (and by implication, criticizing Critical Mass and the bicycle movement).

His record on LGBT issues was mixed. While he supported a counseling program for queer youth when he was on the school board, he also supported JROTC, angering queer leaders who didn’t want a program in the public schools run by, and used as a recruiting tool for, the military, which at that point open discriminated against gay and lesbian people.

Yee was also one of only two supervisors who voted in 2001 against extending city health benefits to transgender employees.

That was a dramatic moment in local politics. Nine votes were needed to pass the measure, and



west. "We strongly opposed that," recalled Margaret Brodtkin, who at the time ran Coleman Advocates for Children and Youth. "Eventually he dropped the idea."

For all the problems, in his time on the Board of Supervisors, Yee developed a reputation for independence from the Brown Machine, which utterly dominated much of city politics in the late 1990s. His weak 43 percent rating on the Guardian scorecard was actually third-best among the supervisors, after Ammiano and the late Sue Bierman.

In 1998, he was one of the leaders in a battle to prevent the owners of Sutro Tower from defying the city's zoning administrator and placing hundreds of new antennas on Sutro Tower. He, Bierman, and Ammiano were the only supervisors opposing Brown's crackdown on homeless people in Union Square.

When he ran in the first district elections, in 2000, against two opponents who had Brown's support and big downtown money, the Guardian endorsed him, noting that while he "can't be counted on to support worthy legislation ... He's one of only two board members who

regularly buck the mayor on the big issues."

(He never liked district elections, and used to take any opportunity to denounce the system, at times forcing Ammiano to use his position as president to tell Yee to quit dissing the electoral process and get to the point of his speech.)

In 2002, the westside state Assembly district seat opened up, and both Yee and his former school board colleague Dan Kelly ran in the Democratic primary. Yee won, and went on to win the general election with only token opposition.

His legislative record in the Assembly wasn't terribly distinguished. Yee never chaired a policy committee — although he did win a leadership post as speaker pro tem. And he cast some surprisingly bad votes.

In 2003, for example, then-Assemblymember Mark Leno introduced a bill that would have exempted single-room occupancy hotels from the Ellis Act, which allows landlords to evict tenants for no reason. Yee refused to vote for the bill. Leno was furious — he was one

## BIG CORPORATIONS HAVE BACKED YEE

Yee became a prodigious fundraiser in Sacramento — and a lot of the money came from big corporations that had business in the Legislature. And while he has perfect scores from the Sierra Club and the big labor unions, he's taken tens of thousands of dollars from some of the biggest corporations, agribusiness interests, and polluters in the state. And at times, he's voted their way.

Since 1993, for example, campaign finance records show Yee has taken more than \$20,000 from Chevron, ExxonMobil, Valero, Conoco Phillips, and BP. He's received another \$22,450 from the chemical industry (and industry employees). Most of it came from Clorox, Dow Chemical, and Dupont.

And while the Sierra Club may not have considered it a priority, Sen. Mark Leno has worked hard to pass a bill limiting chemical fire retardants in furniture. In 2008, Yee voted against Leno's AB 706.

That year he also refused to support a bill that would prohibit the use of the chemical diacetyl in workplaces. The industries that opposed AB 514 (including Bayer, Abbott Laboratories, Pfizer, and Johnson & Johnson) have given Yee a total of more than \$60,000.

In 2003, Yee voted against a crucial tenant bill, one that would have prevented the owners of single room occupancy hotels from using the Ellis Act to evict ten-

ants. He received a campaign check for \$2,500 from the San Francisco Apartment Association the next day. Landlords in general have given Yee close to \$40,000.

Then there's agribusiness. Yee gets a lot of money from the farming industry, despite the fact that there obviously aren't many farms in his district. Why, for example, would the California Poultry Association, the California Cattlemen's Association, and the California Farm Bureau give him money? The Poultry Association's Bill Mattos told us that Yee "has taken a keen interest in California's poultry industry."

Yee also took immense flak from the San Francisco Chronicle and other papers over a 2003 vote against a bill to limit emissions from farm vehicles. In an editorial, the paper wrote that he was "doing dirty work for the lobbyists." In the end, under immense public pressure, he switched positions and voted for the bill.

I asked Yee about all that money from all those bad operators, and he told me — as most politicians will — that campaign cash has never influenced any of his votes. So why do all these groups give him money?

"It's about whether you will sit down and listen," Yee said. "I will talk to all sides and at least consider the arguments as a thoughtful human being. Then I vote my conscience." (Tim Redmond, with research by Oona Robertson) **SFBG**

vote short of a majority and Yee's position would have doomed the bill. At the last minute, a conservative Republican who had grown up

in an SRO hotel voted in favor.

When he ran for re-election in 2004, we noted: "What's Leland Yee doing up in Sacramento? We can't

figure it out — and neither, as far as we can tell, can his colleagues or constituents. He's introduced almost

CONTINUES ON PAGE 14 »

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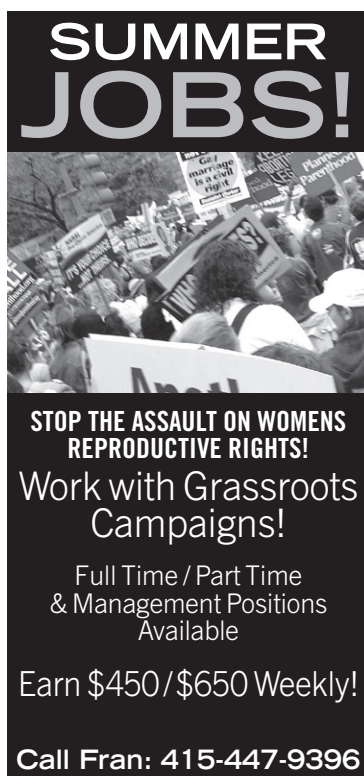
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## Leland Yee CONT.,

no significant bills — compared, for example, to Assemblymember Mark Leno's record, Yee's is an embarrassment. The only high-profile thing he's done in the past several years is introduce a bill to urge state and local governments to allow feng shui principles in building codes."

In 2006, Yee decided to move up to the state Senate, and he won handily, beating a weak opponent (San Mateo County Supervisor and former San Francisco cop Mike Nevin) by almost 2-1. His productivity increased significantly in the upper chamber — and in some ways, he moved to the left. He's begun to support taxes — particularly, an oil severance tax — and when I've questioned him, he somewhat grudgingly admits that Prop. 13 deserves review.

He's done some awful stuff, like trying to sell off the Cow Palace land to private developers. But he has consistently been one of the best voices in the Legislature on open government, and that's brought him some national attention.

Yee has been a harsh critic of spending practices and secrecy at the University of California, and when UC Stanislaus refused in 2010 to release the documents that would show how much the school was paying Sarah Palin to speak at a fundraiser, Leland flew into action. He not only blasted the university and introduced legislation to force university foundations to abide by sunshine laws; he worked with two Stanislaus students who had found the contract in a dumpster and made headlines all over the country.

He's fought for student free speech rights and this year pushed a bill mandating that corporations that get tax breaks for job creation prove that they've actually created jobs — or pay the tax money back. He's also won immense plaudits from youth advocates and criminal justice reformers for his bill that would end life-without-parole sentences for offenders under 18.

Along the way, he compiled a 100 percent voting record from the major labor unions, including the California Nurses Association and SEIU, and with the Sierra Club. All three organizations have endorsed him for mayor.

Yee told me that he thinks he's become more progressive over the years. "My philosophy has shifted," he said.

Yet when you talk to his colleagues in Sacramento, including

Rose Pak has a question about Leland Yee. "How," she asked me, "did the guy manage to buy a million-dollar house on a \$30,000 City Hall salary?"

Pak isn't the only one asking — numerous media reports over the years have examined how Yee raised a family of four and bought a house in the Sunset on very little visible income. And while I'm not usually that interested in the personal finances of political candidates, I decided that it was worth a look.

Here's what I found: Public records show that in July 1999, Yee and his wife, Maxine, purchased a house on 24th Avenue for \$875,000 (it's now assessed at slightly more than \$1 million). At the time, Yee was a San Francisco supervisor, earning a little more than \$30,000 a year. (The salary of the supervisors was raised dramatically shortly after Yee left the board and went to the state Assembly.) His wife wasn't working. And his economic interest statements for that period show no other outside earnings. So the disposable, after-tax income of the entire Yee family couldn't have been much more than \$25,000.

That, by any normal standard, shouldn't have been enough to float a mortgage that, records show, totaled \$516,000. In fact, the interest payments alone on that mortgage alone would total \$3,600 a month — more than Yee's gross income.

Documents in the Assessor's Office show another paper trail, too. In 1989, Jung H. Lee, Yee's mother, transferred the deed on a four-unit Dolores St. building where the family had been living to Maxine and Leland Yee — for no money. And a few months before the Yees bought the Sunset house, they took out a \$320,000 home-equity loan on that property. That was the down payment on the Sunset property.

Still: At that point, the Yees would have been paying off two mortgages, with a total nut of about \$5,000 a month — and supporting four kids, in San Francisco. In 2002, Yee's economic interest statement's show some

## YEE HOME PURCHASE RAISES SUSPICIONS

modest income from teaching at Lincoln University — but nowhere near enough to pay that level of expenses.

What happened? Yee explains it this way: "For more than 10 years, we were living rent-free in my parents' property," he told me in an interview. "We were a close Chinese family, and my parents provided the food and helped pay for the children's clothing. So we had almost no expenses and we lived very frugally."

During that period, Yee was working for the San Francisco Department of Public Health, the Oakland Unified School District, and a San Jose nonprofit, earning, he said, between \$50,000 and \$90,000 a year. If he saved almost all of that money, he would have had more than a half-million dollars in the bank when he bought the Sunset house.

There's nothing on any of his economic disclosure forms showing any ownership of stocks or other reportable financial interests during that period, so he wasn't investing the money. In fact, he says, it was, and is, all in simple savings accounts. A bit unusual for that large a sum of money.

How did he get a mortgage? "Back then," he said, "banks were willing to lend a lot more freely than they do today."

Starting in 2003, Yee was in the state Assembly, making a higher salary — but still not much in excess of \$100,000 a year. After taxes, he was probably taking home about \$75,000 — and \$60,000 was going to the two mortgages.

How did he do it? "We have been supplementing our income with our savings," he said. "We don't take vacations, we are very careful with our money." And they clearly aren't desperate for cash — Yee's daughter occupies two of the four units in the Dolores St. building they own, but the other two units are vacant.

It's possible. It's plausible. But I don't blame people for wondering how he managed to pull it off.

**(Tim Redmond, with research assistance by Oona Robertson) SFBG**

Democrats, they aren't always happy with him. Yee has a tendency to be a bit of a loner — he's never chaired a policy committee and in some of the most bitter budget fights, he's refused to go along with the Democratic majority. Yee insists that he's taken principled stands, declining to vote for budget bills that include deep service cuts. But the reality in Sacramento is that budget bills have until this year required a two-thirds vote, meaning two or three Republicans have had to accept the deal — and losing a Democratic vote has its cost.

"You have to give up all sorts of things, make terrible compromises, to get even two Republicans," one legislative insider told me. "When a Democrat goes south, you have to find another Republican, and give up even more."

In other words: It's easy to take a principled stand, and make a lot of liberal constituencies happy, when you aren't really trying to make the state budget work.

I met Rose Pak on a July afternoon at the Chinatown Hilton. She

brought along her own loose tea, in a paper package; the waitress, who clearly knew the drill, took it back to the kitchen to brew. Pak and I have not been on the greatest of terms; she's called the Guardian all kinds of names, and I've had my share of critical things to say about her. But on this day, she was polite and even at times charming.

After we got the niceties out of the way (she told me I was unfair to her, and I told her I didn't like the way she and Willie Brown played politics), we started talking about Yee. And Pak (unlike some people I interviewed for this story) was happy to speak on the record.

She told me Yee had "no moral character." She told me she couldn't trust him. She told me a lot of stories and made a lot of allegations that we both knew neither she nor I could ever prove.

Then we got to talking about the politics of Chinatown and Asians in San Francisco, and a lot of the animosity toward Yee became more clear.

For decades, Chinatown and the institutions and people who live and

work there have been the political center of the Chinese community. Nonprofits like the Chinatown Community Development Center have trained several generations of community organizers and leaders. The Chinese Chamber of Commerce, the Six Companies, and other business groups have represented the interests of Chinese merchants. And while the various players don't always get along, there's a sense of shared political culture.

"In Chinatown," Gordon Chin, CCDC's director, likes to say, "it's all about personal connections."

There's a lively infrastructure of community-service programs, some of which get city money. There's also a sense that any mayor or supervisor who wants to work with the Chinese community needs to at least touch base with the Chinatown establishment.

Yee doesn't do that. "He doesn't give a shit about them," David Looman, a political consultant who has worked with many Chinese candidates over the years, told me.

Yee's Asian political base is outside of Chinatown; he told



me he sees himself representing more of the Chinese population of the Sunset and Richmond and the growing Asian community in Visitacion Valley and Bayview.

Pak is connected closely to Brown, who Yee often clashed with. For Pak, Brown, and their allies, strong connections to City Hall mean lucrative lobbying deals and public attention to the needs of Chinatown businesses. Then there's the nonprofit sector.

CCDC and other nonprofits do important, sometimes crucial work, building and maintaining affordable housing, taking care of seniors, fighting for workers rights, and protecting the community safety

Hall, who remains an astute observer of the players and the power relationships in the local scene. At the time we talked, he wasn't supporting any of the mayoral candidates, but he had a thought for me.

"This town," he said, "is being taken over by a syndicate. Willie Brown is the CEO, and Rose Pak is the COO, and it's all about money and influence."

That's not a pleasant thought — I've lived through the era of political machine dominance in this town, and it was awful. In the days when Brown ran San Francisco, politics was a tightly controlled operation; only a small number of people managed to get elected to office



**Rose Pak is leading the anti-Yee campaign.**

PHOTO BY LUKE THOMAS, FOG CITY JOURNAL

net. Yee, Pak said, "has never shown any interest in our local nonprofits. We all work together here, and he doesn't seem to care what we do."

Yee told me he has no desire to see funding cut for any critical social services in any part of town. But he has also made no secret of the fact that he questions the current model of delivering city services through a large network of nonprofits, some of which get millions of taxpayer dollars.

And the way Pak sees it, all of that — the nonprofits, the business benefits, the contracts — are all at risk. "If Leland Yee is elected mayor," she told me, "we are all dead."

I ran into an old San Francisco political figure the other day, a man who has been around since the 1970s, inside and outside of City

without the support of the machine. Developers made land-use policy; gentrification and displacement were rampant; corruption at City Hall turned a lot of San Franciscans off, not only to the political process but to the whole notion that government could be a positive force in society.

A few years ago, I thought those days were over — and to a certain extent, district elections will always make machine politics more difficult. But when I see signs of the syndicate popping up — and I see a candidate like Ed Lee, who's close friends with Brown, leading the Mayor's Race — it makes me nervous.

And for all his obvious flaws, at least Leland Yee isn't part of that particular operation. If there's a better reason to vote for him, I don't know what it is. **SFBG**

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## CANNABIS

Downtown Oakland: site of Oaksterdam University and this weekend, a 30,000-person open-air session of hemp and cannabis 101. | MARIJUANA PHOTO COURTESY OF THE INTERNATIONAL CANNABIS AND HEMP EXPO



# Refusing to be hotboxed

By Caitlin Donohue  
caitlin@sfbg.com

**HERBWISE** Karen Cue, CEO of this weekend's International Cannabis and Hemp Expo is taking me to school.

"It's insulting to switch up those terms," she tells me.

The terms I switched up? I just asked her why it was important to have legal-for-cannabis-consumption "215 areas" at her upcoming event, which will draw a projected 30,000 marijuana patients and cannabis-curious folk, turning a full mile's worth of streets into an exhibition area in middle of downtown Oakland.

I'm standing by the validity of the question — but apparently I shouldn't have phrased it "why is it important for people to be able to smoke weed?"

"That's the terminology for recreational use," Cue says. The expo is not, she says, about getting blazed and blunted. Medical marijuana users pay \$20 million a year to the California state government in what are called taxable donations. That should buy them some civil rights — and many advocates see having places to legally consume cannabis as a big deal. "95 percent" of the people that her expo is marketed to, Cue says, are medical marijuana patients.

The event has been growing larger every year. This is the first year it will be held in downtown

Oakland, having outgrown 2010 and 2009's site, Candlestick Park. Cue calls the expo's old digs "kind of old, kind of rustic — it's got its good qualities about it, but we're looking at advancement." An Oakland local herself, she saw the possibility of holding the expo in a more accessible location — an outdoor area with a shady park, no less — a way to improve everyone's enjoyment of the weekend.

And after years of dealing with Candlestick (a state-owned facility), holding the event in the heart of Oaksterdam was a breeze. City government had rejected two cannabis expo event applications in the past, but Cue says the reputation of her group coupled with positive media reviews it has earned made the city's process relatively easy to work through.

"They did not ask anything of us out of the norm. But it definitely did raise the attention of the Oakland police" — a security concern that she hopes will be unfounded.

But this is no simple smoke-out (which I say in the most medicine-respecting way possible). Cue says the exhibition is also meant as an important learning opportunity about the parts of the marijuana plant you consume — and the parts you wear.

Hemp, as any good stoner should know, was once used by the US military to make uniforms, ropes, and parachutes. The government even released a short movie entitled *Hemp For Victory* during

World War II promoting the material's importance to the American war machine. Drafts of the Declaration of Independence was written on the stuff, for chrissakes. It's more durable than cotton, hemp oil is a prime source of essential fatty acids — the list of reasons for its full legalization goes on.

For a crash course in hemp's utilitarian glory, Cue recommends checking out David ("Doctor") Bronner's talk at the expo. Bronner is a member of Canada's International Hemp Association, a hemp advocacy group that has no equivalent here in the United States. Learnin' will also be on tap at the expo's three stages of speakers, at vendor booths, and at Grow Op's portable marijuana-growing trailer.

Have fun, learn stuff — and don't call it weed. **SFBG**

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# food + drink

Basque in the warm glow of Txoko, serving  
northern Spanish favorites like yellow arroz.

GUARDIAN PHOTO BY RORY MCNAMARA



## Jaws

By Paul Reidinger  
paulr@sfbg.com

**DINE** Among the reasons to regret the passing of Enrico's and its replacement by Txoko is that "Enrico's" was pretty straightforward to pronounce, whereas the new endeavor, with its impossible juxtaposition of t and x — the spelling equivalent of dividing by zero — does not seem to be. Txoko, despite its modest five letters, has the look of what Sam (having heard Dwarvish spoken for the first time) called "a fair jaw-cracker" in *The Lord of the Rings*. The good news is that "tx" is pronounced "ch," so the restaurant's name is "choke-o," which sounds like the stage name of a particularly menacing rapper.

As a cultural signifier, "tx" tells us that we're in or near the Basque country, and I know this mainly because I love the wonderful white wines produced in Spain's Basque provinces from the Txakoli grape. (The same grape is now grown in Chile and spelled, mercifully, chacoli.) The wine — Txoko offers a lovely example from Uriondo for \$9 a glass — is sharp, bright, mineral, and sour, about as close as a white wine could be to lemon juice passed through a gravel filter. This

could be an acquired taste, and if so, I've acquired it. The Basques, incidentally, are a singular people; their language is not known to be related to any other in the world, and their Iberian origins are believed to run back 40,000 years or more, to a time when early homo sapiens sapiens and the people we know as Neanderthal might have coexisted and perhaps, as judge advocate general types like to put it, fraternized.

Enrico's always had a slightly fraternal air for me, and the new regime doesn't seem to have changed much about the space's appearance. It's still a dark, stage-like vault, with a concave face of window glass that looks south, soaking up all the available sunlight like a snowbird in Florida on a weeklong January holiday. All the daylight streaming in makes the interior seem that much darker and lounge-like; it's as though you're looking right at a flashbulb as it goes off.

Chef Ian Begg's menu deals mainly in small plates, among them pintxos, the Basque edition of tapas. There's only one main dish offered: a \$65 ribeye steak for two, which might be a sort of oblique answer to Zuni Cafe's roast chicken for two. A giant steak sounds pretty all-American, and indeed the tone of much of the rest of the food is mainly Cal-Med: grilled Delta

asparagus (\$9), for instance, topped with a fried egg and a marvelously cheesy green garlic hollandaise sauce. There are various ways of dealing with asparagus's grassiness if, like me, you're not wild about it; Begg's pincer movement — grilling plus a heavy wash of fat — was most effective.

A wild mushroom empanada (\$5), rather pastry-ish, did have an Iberian flair, along with intense fungal flavor. Equally fungal was the wild mushroom arroz (\$10), similar to a risotto but with a powerfully concentrated reduction (from chanterelles, baby shiitake, and hen-of-the-wood) that hinted at soup. A batter-fried squash blossom (\$3) seemed rather Italian; this version was stuffed with herbed ricotta and presented on a toasted levain spear, with a smear of goat cheese nearby.

One of the more striking items turned out by the kitchen wasn't even a headliner on the menu card. It was the summer squash and tomato tartlet that accompanied a tiny fist of grilled lamb loin chop (\$11). The lamb itself was flavorful and juicy, though slightly complex to eat, despite its size, because a bit of bone that had to be carved around. But the tartlet was a small masterpiece, a kind of ratatouille napoleon reminiscent of the pièce de resistance in the Pixar movie *Ratatouille*. It looked like a tomato-slathered disk, but under the tomato cap was the summer squash, thin

coins carefully arranged into coiling strands, like DNA. The bean salad accompanying a small filet of butter-braised halibut (\$12), by contrast, was much more free-form, in fact totally free-form, though several of the players were notable, among them fava beans, fresh chickpeas, and sea beans, an unusual edible that could pass as a cross between kelp and asparagus.

In keeping with a strong recent trend, desserts are excellent. We warmed to a date bread pudding (\$8), which had the velvet-sponge consistency of angelfood cake and was finished with a pair of mock-savory witticisms: a sail (stuck into the top) of latticed chorizo crisped like a tuile, and a smear of black-olive caramel sauce, a clever recasting of that current vogue item, sea-salt caramel. The gâteau Basque (\$8) also made imaginative use of an herb, thyme, we usually associate with the savory; here it was combined with peaches into what amounted to a fabulously moist clafoutis, capped with crottin of Straus frozen yogurt. Easy on the jaws. **SFBG**

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## Double stuff

By L.E. Leone

le.chicken.farmer@gmail.com

**CHEAP EATS** Did you ever have one of those dreams, you know, where you *know* it's too good to be true and yet there it is, so you decide to keep

dreaming, to let it be true for as long as possible, please, because eventually the alarm's going to go off and you are going to wake up and eat your oatmeal and start having to answer to your exact life again, the real one, with mosquito bites and carsickness in it?

My roommate looked like Elvis Costello in 1977. She picked up the box of Oreo cookies, examined it, then made a face and went, "These would be good if it weren't for that gross stuff in the middle. Eww — and there's more of it than usual! Does anyone mind if I just eat the halves without the white stuff?"

I stood there, in the middle of this kitchen, pinching myself. *This can't be happening*, I thought. *I must be dreaming.*

Then: *Go with it. Just ... go.*

"Oh, I don't mind, I suppose," I said, twisting an Oreo in half, stuffing the double-stuffed half into my mouth and conceding to my new favorite roommate ever the half that, in real life, no one wants. "Thank you *so much*, roomie," she said. "You're the best!"

"It's OK," I said, sighing as if my reward would be in heaven. As if this weren't already heaven, this magical land where your roommate takes what most people leave in the bottom of the cookie jar — or wish they could — in that otherworldly, distant world called, the world.

On the beach — which is just off our balcony, BTW — turtles hatch almost nightly, and someone stands in the surf with a red light, luring the cute little adorables, hundreds at a time, toward the Caribbean and away from the condos.

Last night I was sipping tea under a thatched straw umbrella, listening to the waves, watching the lightning, and talking with Beth about her novel and my short story project ... when all of a sudden a mama sea turtle came lumbering out of the surf and onto the beach next to us.

"So," I said, "what are *you* working on?"

She didn't say. You're supposed to show, not tell, and turtles know this. She flapped her powerful flippers, digging a huge hole in the sand, breaking for breath more than she was actually digging. But getting the job done.

It took hours, and two tries, and then we got to watch her lay her eggs. When she finally had packed and buried them to her liking, and made her way one small step at a time, huffing and puffing, to the water's edge, and in, we cheered.

This is an endangered species, only here you wouldn't know it. The beach is lined with nests, encircled by stones, and marked with a dated wooden cross that in this dream doesn't mean death but new life — for reals! Sixty days later.

Yo, nine weirdo writers from the Bay Area, L.A., New York, Phoenix, and Amherst, Mass. are invited by RADAR Productions to Akumal, Mexico to write and eat together for ten days, and not one of the nine is vegetarian, let alone vegan.

Pinch me.

Ow!! I woke up. I do miss my baby, not to mention my babies, and I'm trying to remember another distant dream in which my dear Hedgehog and I are oh so very hungry in one of those first-place-we-see kind of ways, when: wham! At the corner of Balboa and Fifth Avenue: Muguboka.

It's not bad Korean, and affordable — at lunchtime anyway. For only \$8 and \$9 we had *bulgogi* and *galbi* (or marinated steak and short ribs, in lay terms) and no less than 12 different band cheeses (or little bowls of delicious things, in lay terms).

Those little tiny crunchy fishes was one. Kimchi. I wish I could show-not-tell you all 12, but my memory has been erased by some of the most fantastic meals imaginable, here in Mexico. Last night: the first bowl of tortilla soup I ever truly loved. If they were a restaurant, our camp cooks, Other Beth and Only Christina, would be my new favorite one. Instead:

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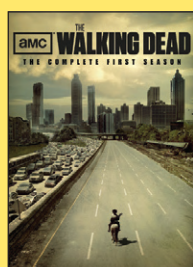
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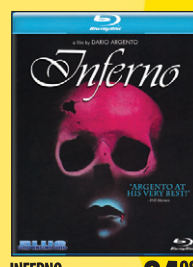
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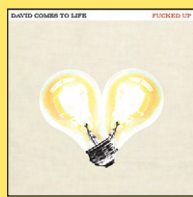
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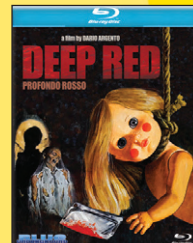
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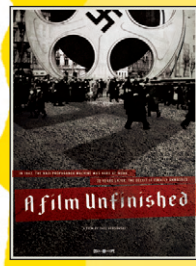
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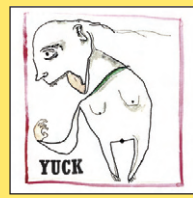
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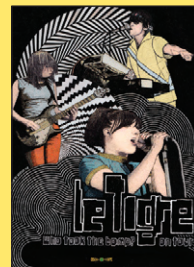
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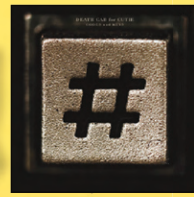
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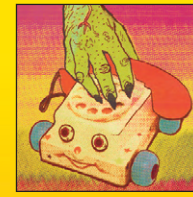
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## WEDNESDAY AUG. 31

### FILM

#### “Bernal Heights Outdoor Cinema”

Don’t let all those school supplies in Walgreens fool you — summer in San Francisco is still going strong. Hope for one (or more!) of those rare fog-free nights during Bernal Heights Outdoor Cinema, a showcase of over 70 shorts made by residents of the ‘hood and points beyond. Tonight’s way-out-east opening party previews the whole shebang with live music by Stoo Odom and the Odom Poles; other events include a block party on Tiffany Avenue (runs parallel to Mission; access it from 29th St.), a “film crawl” down Cortland Avenue (get drunk on HD videos!), a screening in Precita Park, and a finale party at El Rio. The kick-off has a suggested donation to benefit Bernal History Project, but the rest of the fest is free. **(Cheryl Eddy)**

6:30 p.m.,  
suggested donation \$15  
Old Clam House  
299 Bayshore, SF  
(415) 641-0324  
www.bhoutdoorcine.org

### FILM

#### “Cary Grant: Definitive Star”

Cary Grant was the prototypical total-package leading man: suave and dapper, gruff yet dreamy, totally manly (could kick ass atop Mount Rushmore) yet sensitive (could sweep a starlet off her feet without rumpling his hairdo). George Clooney wishes he could measure up. Show your appreciation for one of cinema’s all-time greats — and hey, the films themselves are pretty special, too — during this weeklong appreciation of the Divine Mr. Grant. Selections hew toward his 1930s-40s output of rapid-fire Howard Hawks comedies (1938’s *Bringing Up Baby*, which screens in a brand-new 35mm print; 1940’s *His Girl Friday*), but his Hitchcock turns (including 1959’s *North By Northwest* and, drool, 1946’s *Notorious*) and 1940’s classic *The Philadelphia Story* are also represented. **(Eddy)**

Through Tues/6, \$7.50–\$10  
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429 Castro, SF  
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## THURSDAY SEPT. 1

### MUSIC

#### Uzi Rash

If your friendly neighborhood

punk house grew arms and legs, developed vocal chords, and started a band, said band would probably sound a lot like Uzi Rash. A mad jangle, barely held together by grit and charm, Uzi Rash flourishes on the edge of collapse. No two songs sound the same, and band membership constantly mutates, but the appeal remains. Uzi Rash is Oakland’s answer to the Urinals, bolstered by the avant-garde weirdness of bands like Chrome or Pere Ubu, a combination that has earned a dedicated following in the bay and beyond. Lest you be surprised, an Uzi Rash show is hardly predictable; the energy is organic and the ride is free. Or six bucks. Or something like that. **(Cooper Berkmoyer)**

With King Lollipop, Buffalo Tooth, and Cool Ghouls  
9 p.m., \$6  
Thee Parkside  
1600 17th St., SF  
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### MUSIC

#### Peaches

What can you learn from the teaches of Peaches? That sex is good, all types of body hair should be adored not shorn, and if you don’t like her style, you can get the fuck out of the club. Berlin-based artist

Peaches (not be confused with our own priestess, Peaches Christ) rose from the ranks during electroclash’s heyday in the early 2000s with a far more distinctive style than others that claimed the genre. She was fierce with taboo lyrics, confusing sexuality, and throbbing beats — and is still nails-tough with followup albums such as 2009’s *I Feel Cream*. And of that now-rubble of electrocrash, she proudly still remains, standing atop it with arms akimbo, gleaming in shiny gold spandex hotpants, the gender-bending mistress of futuristic trash pop. **(Emily Savage)**

With Maluca  
9 p.m., \$20  
Mezzanine  
444 Jessie, SF  
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## FRIDAY SEPT. 2

### FILM

#### “Love Exposure”

Sion Sono, the groundbreaking, prolific, and perhaps mad writer/director/poet who notably brought the world *Suicide Circle* (2001) — a movie that after having watched twice I still can’t really tell you what it’s about — has once again dropped

jaws across the globe with his most ambitious feature to date. *Love Exposure* is a nearly four-hour-long epic about a love smitten devoutly Catholic teenager named Yu Honda as he masters the art of upskirt photography, chases the object of his obsessive desire, and eludes a violent cultist. Released in Japan over three years ago to widespread acclaim, it has only recently made its way to our shores; Sept. 2 will be your first chance to catch this beast of a film in San Francisco but hopefully not your last. **(Berkmoyer)**

Fri/2 — 9/8  
\$10  
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### MUSIC

#### Chelsea Wolfe

It’s been one full year since the beginning of based goth club night 120 minutes. As the club puts it: “a year of darkness and based goth... lasers and fog... thizzed out thugz in black throwin’ up occult signs and goth kids sippin’ sizzurp and screamin’ along to waka flocka flame.” To celebrate the anniversary of such mayhem, Los Angeles-based musician Chelsea Wolfe is coming in for a live set, arriving on the

heels of her exquisitely haunting new release, ?p??????? (pronounced “apokalypsis”). It touches both darkness and light, pain and ecstasy. From the opening beastly howl to the more subdued ethereal end, the album plays out like a black veil-laced journey on-foot through punishing natural elements. Which should fit nicely with the 120 Minutes crowd. **(Savage)**

120 Minutes anniversary  
With DJ Todd Pendu, DJs Nako, and Whitch  
10 p.m., \$10  
Elbo Room  
647 Valencia, SF  
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www.elbo.com

## SATURDAY SEPT. 3

### MUSIC

#### Dreamdate

What’s your dream date? Perhaps the night would start off with beers, then move on to pizza . . . then more beers? You and your date could take a stroll and talk about life. “You know what I hate?” . . . “Me too!” Maybe you would broach the subject of early-to-mid 90s indie pop. What d’ya know, you both like Cub and Go Sailor! The Poppuns too! A match made in heaven. “Hey, have you



I miss my long hair.



heard of Dreamdate?” “Who?” “It’s new. It’s a three piece from the bay. It’s sweet and catchy without making you feel like you’re choking on a cube of sugar that’s boring its way into your brain.” “I hate that.” “Me too. But I love Dreamdate.” **(Berkmoyer)**

With Lilac, the Ian Fays and Wild Assumptions  
6 p.m., \$6  
423 40th St., Oak.  
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## DANCE

**RawDance Concept Series: 9**  
Why overpay for a 3D movie when you can get live action art with free popcorn to boot? Dance artists Wendy Rein and Ryan Smith of RawDance host Concept Series 9, an intimate salon featuring works-in-progress and dance repertory by Bay Area dance artists. In addition to pieces by RawDance, this installment includes a new solo by former Martha Graham Dance Company performer David Martinez who has crowd-sourced content to fold into his choreography, the darkly humorous 13th Floor Dance Theater directed by Jenny McAllister, Tanya Bello’s project.b, Gretchen Garnett and Dancers and punkkiCo, led by Finnish import Raisa Punkki. **(Julie Potter)**

Sat/3, 8 p.m. and Sun/4, 3 and 8 p.m., \$8  
66 Sanchez, SF  
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## MUSIC

### RTX

With the demise of ‘90s indie rock heavyweights Royal Trux in 2001, longtime creative partners Neil Hagerty and Jennifer Herrema parted ways with Hagerty founding Howling Hex and Herrema adopting the name RTX for her own project. Since then, RTX has released scores of records, solidifying Herrema’s reputation as a songwriter and badass of renown while reaching out to a legion of fans, young and old(er) alike, with a lurching amalgam of everything that rocks, from skate punk to old school psychedelia and everything in between; it’s a mystical trip in the desert with nothing but torn jeans, cowboy boots, and a stick-n-poke Camero on your bicep. It makes you want to drink whiskey and say “fuck.” I miss my long hair. **(Berkmoyer)**

With White Fence, Heavy Cream and Burnt Ones  
9 p.m., \$8  
Thee Parkside  
1600 17th St., SF  
(415) 252-1330  
www.theeparkside.com

## SUNDAY SEPT. 4

### EVENT

#### Star Wars Day

Having won their first World Series title since moving to San Francisco last season, the Giants seemed, as Master Yoda would say, “at one with the Force.” In a fitting tribute to their victory, the team is hosting “Star Wars Day” at the ballpark, complete with a pre-game costume contest and party, a post-game screening of *The Empire Strikes Back*, and a special “Brian Wilson in Carbonite” giveaway. With his awesome, Jedi-like command of the ball when pitching, Wilson is a most appropriate pick — not to mention the fact that with his epic beard, he’s starting to look a little bit like Obi-Wan Kenobi! **(Sean McCourt)**

11 a.m.; Pricing varies; see website for current availability  
AT&T Park  
24 Willie Mays Plaza, SF  
(415) 972-2000  
www.sfgiants.com/  
specialevents

## MUSIC

### Twin Sister

Twin Sister makes funky pink frosted cake-making, pinata-swinging, casual party music. Just check out the Brooklyn-



via-Long Island band’s video for “Bad Street” off its forthcoming album *In Heaven*. Shot on location at breathy, sweet-voiced singer Andrea Estrella’s family home, the video captures a pretty epic celebratory affair, replete with balloons and metallic streamers. Estrella’s family is made up of Salvadorians and Puerto Ricans, and she says the the video and the lyrics of the song are about Latin American life in New York. While other Twin Sister tunes expose a dreamy ‘80s pop bent, this particular track sounds like a funkied out ‘70s block party. Just pray you get the invite. **(Savage)**

With Devon Williams, Library Voices  
8 p.m., \$12  
Rickshaw Stop  
155 Fell, SF  
(510) 861-2011  
www.rickshawstop.com

## TUESDAY SEPT. 6

## MUSIC

### The Mummies

There will only be 40 tickets sold at the door to this notably awesome, already pre-sold out show at the Knockout — I mean, these are the godparents of San Francisco surf punk we’re talking about here. Beginning in 1988, the gauzy

white-cloth-wrapped band mixed 1960s-style surf rock riffs with the more modern sounds of clattering garage punk. All the Mummies have since joined other acts, but the band still occasionally regroups for live SF shows. Of course, Russell Quan is most often seen these days behind the DJ booth at twist-crazy club night Teenage Dance Craze at the Knockout, so what better place to host the show? And it should be a good one. The flier teases “Wear white shoes for a special surprise treat. Things will get out of hand.” **(Savage)**

With the Hondettes, DJ Russell Quan  
10 p.m., \$15  
Knockout  
3223 Mission, SF  
www.theknockoutsf.com  
(415) 550-6994 **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1)Dogmatique at “Bernal Heights Outdoor Cinema” (see Weds/31); (2)“Cary Grant: Definitive Star” (see Weds/31); (3) Peaches (see Thurs/1); (4) Chelsea Wolfe (see Fri/2); (5) Dreamdate (see Sat/3); (6) RawDance Concept Series: 9 (see Sat/3); (7) RTX (see Sat/3); (8) Twin Sister (see Sun/4); (9) Star Wars Day (see Sun/4)**

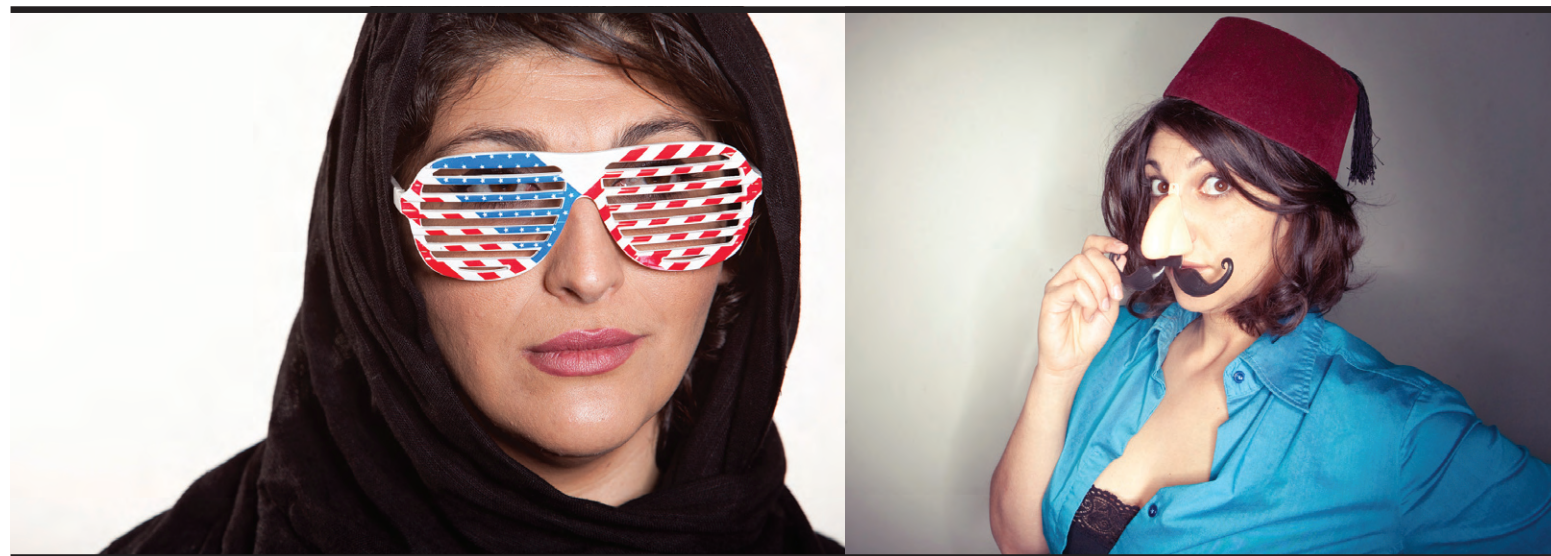
RAWDANCE CONCEPT SERIES 9  
PHOTO BY RJ MUNA; TWIN SISTER  
PHOTO BY SHAWN BRACKBILL;  
STAR WARS DAY PHOTO COURTESY  
THE SAN FRANCISCO GIANTS



# arts + culture

Zahra Noorbakhsh brings her provocative comedy *All Atheists Are Muslim* back to San Francisco after a successful New York run.

PHOTOS BY ANDRIA LO



## Muslim and proud (and hilarious)

Zahra Noorbakhsh takes on the NY International Fringe Festival, parental disapproval, and religious tradition

By Nicole Gluckstern  
arts@sfbg.com

**THEATER** Onstage, a woman and her father battle over modern sensibilities versus religious tradition. The father leads with a left jab and the mantra “in the Koran, in the Koran, in the Koran,” which the daughter counters with a roundhouse punch and “third-wave feminism.” Both characters are being played by Zahra Noorbakhsh, a feisty, spirited, thoroughly modern woman — and a Muslim, an important part of her identity she’s not about to let anyone forget. But believing in God doesn’t mean your interpretation of “God’s law” is going to be the same as your parents’, and her notion that her long-distance, white, atheist boyfriend Duncan ought to move in with her, purely for reasons of economy of course, is not a prospect her devout Iranian parents can whole-heartedly embrace.

“It’s against the Koran, man,” her father states definitively. “What you want me to do?”

What he will do is the greatest draw of the show, provocatively entitled *All Atheists Are Muslim*, which made its New York International Fringe Festival debut to a sold-out

house on August 12, weeks away from the tenth anniversary of 9/11 — a date most New Yorkers are all too aware of. Not that Iran has anything to do with that particular date (even George W. wouldn’t go that far), but the intricacies of Islam are nonetheless of enduring topical interest.

“Growing up Muslim-Iranian, I had to constantly, vehemently defend my faith, my culture, and my family everyday,” Noorbakhsh reminisces. Even today, people she is close with freely equate “Muslim” with “terrorist” in polite conversation — even people who have seen her show and know her personally.

Deciding to apply to the New York International Fringe Festival seemed like a logical way to bring her comedic message of tolerance and inter-cultural exchange to New York, especially after having accompanied her director W. Kamau Bell to the 2009 Fringe to run tech for his show *The W. Kamau Bell Curve: Ending Racism in about an Hour*. After several months of meeting deadlines for program blurbs, participant fees, and tech specs, Noorbakhsh and her “Authorized Company Representative” (also her atheist boyfriend) have been tirelessly navigating the Fringe from the clusters of black-box theaters that dot the brownstone landscape of the East Village.

Working the post-show crowds of her own and others’ shows, Noorbakhsh exudes big sisterly camaraderie and casual confidence rather than rehearsed marketing speak, and a good percentage of her audiences has been made up of fellow performers — a true sign of Fringe success. Of course the run hasn’t been without its surprises. One front-row audience member abruptly refused to be “converted” (“It says right on the postcard that the first three rows will be converted to Islam,” Noorbakhsh points out with amused exasperation). Along those lines, the emphasis placed on handing out postcards as marketing strategy was a surprise; “in San Francisco, it’s a faux pas,” she says of the practice in the local comedy club scene. Above all, her major sense of frustration has come from trying to attract fellow Persians to the show, a difficulty she has not experienced in California.

“In San Francisco I’m an active member of the Persian community,” she explains. “I’m vocal and participate in many organizations. [In New York], nobody knows me outside of this very bold, divisive, and controversial title.”

That many Iranian-Americans she knows identify as atheist rather than Muslim, distancing themselves as much as possible from Iran’s

Islamic regime, is certainly part of the obstacle. It seems it’s not just misguided Caucasian theatre-goers who are guilty of confusing “Muslim” with “terrorist.”

“This fear of the word Muslim has to stop,” Noorbakhsh opines. “We’ve got to point out how much people flinch at just the word and how horrifyingly racist and damaging that demonization is.”

At Noorbakhsh’s last show of her New York run, a record 20 people are turned away at the door (including, alas, the long-awaited Persians), and the packed house roars appreciatively at her lovingly-skewered portrayal of her foul-mouthed father (“What the shit hell is this, man?”) and her winsome mother, who offers to buy her a Persian rug if she’ll just get married already. Leading the audience through the terms of the compromise they all agree to in order to preserve the peace, Noorbakhsh makes it possible for the audience to fall in love with her tradition-bound family despite their initial resistance to Noorbakhsh’s American-born sensibilities.

And how do her parents feel about Noorbakhsh’s audiences? “They usually sell my tickets,” laughs Noorbakhsh. “They love it.” **SFBG**

### ALL ATHEISTS ARE MUSLIM

Through Oct. 1, \$20  
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Runs Thurs.-Sat., 8 p.m.  
Stage Werx Theatre  
533 Sutter, SF  
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www.brownpapertickets.com







Join the cult of *Love Exposure* — if you have 237 minutes to spare.

## To the extreme

**TRASH** In the West we've basically known two kinds of Japanese cinema. One is that of Ozu, Kurosawa, Mizoguchi, and their inheritors — somber, formal, detailed. The other is the cinema of crazy shit: gangster and “pink” movies from the 1960s onward, cracked visionaries from Seijun Suzuki to Takashi Miike, the exercises in tongue-in-cheek fanboy excess like *Tokyo Gore Police* (2008) and *Big Man Japan* (2007).

Definitely falling in the gonzo category is Sion Sono, a poet-performance artist who's been making (and occasionally acting in) films since the mid-80s. But awareness of his work abroad didn't really spike until 2002's *Suicide Club*, which famously opened with a chorus line of angelic schoolgirls cheerfully leaping into the path of a subway train.

Since then he's made the first of two projected *Suicide* sequels, the surreal psychosexual nightmare *Strange Circus* (2005), and deadlly-'do J-horror exercise *Exte: Hair Extensions* (2007), to name a few. Though not in the Miike league of complete unpredictability (let alone productivity), Sono's films have been a diverse lot, not excluding an exercise or two in straight-ahead naturalism.

The mega-dose of Sono that the Roxie offers this month, however, feels like two very large pieces cut from the same pie. Opening Friday is 2008's *Love*

*Exposure*, clocking just under four hours (not counting intermission); next up is 2010's *Cold Fish* (starting Sept. 16), a comparatively succinct sit at 144 minutes. Such lengths might normally suggest epic longeurs and a meditative pace. Sono, however, fills each canvas to bursting with demented narrative turns, frantic activity, extreme emotions, and absurdist logic. Not to mention sizable quantities of over-the-top violence and warped sexuality.

*Love Exposure* opens with the claim that it's “based on a true event,” which is no doubt its first joke. After the death of his saintly mother, youthful protagonist Yu (Takahiro Nishijima) adapts to the adoption of the priesthood by his father (Atsuro Watabe), though it's harder to accept the eventual intrusion of an insanely needy new parishioner (a memorable Makiko Watanabe), a crackhead-acting real-life succubus who swiftly destroys dad's faith and vocation. As a result Yu falls in with a bad crowd, becoming its Jesus in a weird pseudo-spiritual observance of taking “peek-a-boo panty photos” while remaining otherwise chaste in anticipation of meeting his own personal Madonna — Holy Virgin and Ciccone personae inclusive.

High school heartache, martial arts, Ravel's *Boléro*, female impersonation, and the insidious manipulations of an agent (Sakura Ando) from the mysterious, Scientology-like Zero Church all factor prominently in a careening story whose takes on

religion, sin, and redemption are nothing if not antic. Just what Sono is saying, however, tends to get lost in the blur. *Exposure*'s sheer onslaught, not to mention its scale, have made bowled-over converts out of many viewers. Whether its crazy quilt requires 237 minutes, or 90, or 900 for that matter, is an open question — is the writer-director really going somewhere here, or just going and going and going?

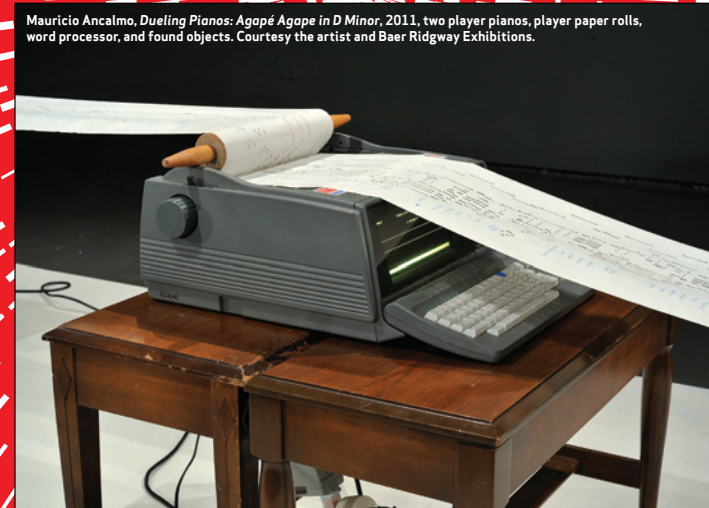
Similarly occupied with indoctrination, masochism, and extreme behavior is *Cold Fish*, which is somewhat better able to sustain a tone of hysteria escalating toward dementia. An unhappy family (father Mitsuru Fukikoshi, daughter Hikari Kajiwaru, stepmother Megumi Kagurazaka) is yanked into the orbit of a tropical-fish tycoon (Denden) who at first seems a boisterous benefactor providing shock therapy to their depressed lives out of simple altruism. But he and his bombshell wife (Asuka Kurosawa) soon reveal sides not just sinister but psychopathic, ensnaring all three in diabolical doings that encompass murder, rape, grisly corpse disposals, and more.

Structured like *Love Exposure* as one long countdown to a transformative moment, *Cold Fish* pushes black comedy way beyond the bounds of taste with an oddly neutralizing good cheer. It's a manic Grand Guignol set to the soothing kitsch strains of retro Hawaiian-flavored lounge music. **(Dennis Harvey)**

**LOVE EXPOSURE** opens Fri/2 at the Roxie.

# BAY AREA NOW 6

Mauricio Ancalmo, *Dueling Pianos: Agapé Agape in D Minor*, 2011, two player pianos, player paper rolls, word processor, and found objects. Courtesy the artist and Baer Ridgway Exhibitions.



**IN THE GALLERIES, SEP 8, 6-8PM**

**BAY AREA NOW 6 ARTIST EVENTS  
MAURICIO ANCALMO**

Mauricio Ancalmo presents a light/sound performance with musicians and visual artists creating live, spontaneous, unrehearsed video content. Although each has an idea of what they want to play, the final outcome is random.

**IN THE SCREENING ROOM, SEP 8, 7:30PM**

**FILMING PERFORMANCE**

After spending two months in an AIDS-related coma, no one knew if jazz great Fred Hersch would ever walk again, let alone play the piano. Award-winning filmmakers Carrie Lozano and Charlotte Lagarde captured the making of his work *My Coma Dreams*, a theatrical, musical and visual odyssey into the vivid dreams and nightmares he experienced during his coma. The filmmakers will discuss and show clips from their work-in-progress documentary.

**IN THE GALLERIES, THRU SEP 25**

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7 PM ELAINE MAY (1972; 106 MINS.)

**THE LANDLORD**  
9:10 PM HAL ASHBY (1970; 112 MINS.)

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## COMING

**SEPTEMBER 9 TERRY RILEY**  
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# L@TE

**FRIDAY NIGHTS @  
BAM/PFA**

ARTS + CULTURE

## Reprogramming the hardware

The Glowing Stars wants you to make chiptune music, too

By Emily Savage  
emilysavage@sfbg.com



**MUSIC** Technology can be so existentially mystifying. One minute you're a kid in the back seat of your parents' car with thumbs aimed and eyes glued to the screen of your modern handheld gaming console, the next you're on stage with blinding lights and an audience, smashing into a modified old-school Gameboy on a snare drum. One second you're doubled over in bed with the stomach flu, the next you're in a box on Google+, simultaneously interviewing two band members from their respective Bay Area cities.

It's enough to melt your mind, and we haven't even begun to discuss those Gameboy modifications. Chiptune or 8-bit music is nothing new — nerded out musicians have been tinkering with the sounds on gaming consoles since the products hit the shelves in the 1980s — but now the music has the distinction of being both technologically advanced by some standards, and vintage, given its nostalgic sound.

Plus, in these financially-strapped times, it's an economical way of creating music. "You don't need anything fancy to make it," says drummer-synth programmer Matt Payne. "The equipment is dirt cheap and it's so accessible."

Chiptune community outreach is big for him, Payne adds from his home in Oakland, holding up a mutant Gameboy with a blinking fuzzed out screen. He and musician-GAMER magazine associate editor Lizzie Cuevas make up Bay Area-based 8-bit band the Glowing Stars. Cuevas, joining us in the Google+ video chatroom from her office in Daly City, agrees that once people see a live chiptune band, they're usually inspired to try out the technology themselves. "We always have people who come up at shows and ask, 'how do you do it?'"

The duo has demonstrated just how they do that at the Maker Faire and Pulse Wave SF — a friendly monthly gathering for chiptune bands. Up next, they play the free CONVERGENCE International Alternative Music and Arts Festival at the Japantown Peace Plaza.

Cuevas and Payne met in 2005,

each playing in different punk bands. Payne joined Cuevas' band (Sputterdoll), which broke up a few years ago. "We knew we wanted to do something video game related, we just didn't know exactly what," says Cuevas.

Payne had futzed with a program called LSDJ (LittleSound DJ) when it first came out, but hadn't been serious about it initially, he says. "There's a learning curve, it's one of those easy to learn, difficult to master things."

He then programs it using LSDJ and loads it onto the Gameboy for that 8-bit transformation. They ping it back and forth, adding layers to the song. Payne also just started making music with a Sega Genesis — you can make chiptune on any console — so that might come into play soon.

Live, Cuevas sings and plays distorted guitar, and sometimes taps a fresh Gameboy, like in the song "Bounce Bounce" where she solos over the final instrumental part.



**Modified gamers: Lizzie Cuevas and Matt Payne of the Glowing Stars.**

PHOTO BY ERIC HOOTEN

With the new band starting up in 2010, he began gathering Gameboys and filling them with his own sounds. Given Cuevas' affinity for early Weezer, the music they make is poppy, but it also has that nostalgic synthesized MIDI sound.

"There's a misconception about it, that we're using samples from video game somehow or that we're doing something using actual songs from video games," says Payne. "But what we're actually doing is basically stripping down the consul to a little sound making computer and getting it to play back our music."

The process works like this: Cuevas writes the first skeleton of a song on guitar then sends it to Payne.

Payne plays drums and, occasionally, picks up the keytar. He also keeps his modded Gameboy on his snare, which has only once caused significant damage.

"I hit it with the drum stick — it made a loud, awful noise," he says.

Cuevas smiles and replies, "I think you lost a chunk of your Gameboy." **SFBG**

## CONVERGENCE FESTIVAL

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To enter, email a hi-res pic of your scorching hot ass to [sfbghotass@gmail.com](mailto:sfbghotass@gmail.com) along with your first name and neighborhood by 5PM on SEPTEMBER 5th. We'll contact you to verify your age and existence. All entrants must be over 18.

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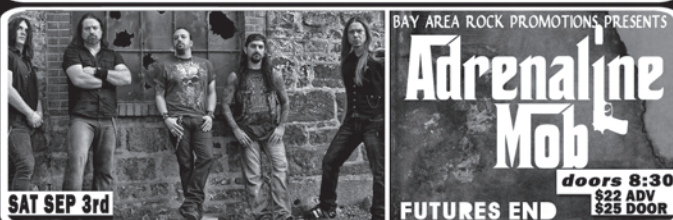
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doors 7:30  
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\$14 DOOR



WED SEP 7th

The Sandwiches

doors 7:30  
\$13 ADV  
\$15 DOOR



FRI SEP 9th

doors 8:30  
\$13 ADV  
\$15 DOOR



SAT SEP 10th

doors 8:30  
\$20

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## Analytics

### How does Chilean rapper Ana Tijoux hip-hop over language?

By Caitlin Donohue  
caitlin@sfbg.com

**MUSIC** “I know I don’t speak English good, but I make music. So fuck it.” Half the audience can’t understand a word of her songs, but it hardly seems to matter — Chilean emcee Ana Tijoux is killing it onstage at her recent show at Moe’s Alley in Santa Cruz. The tiny rapper stalks around confidently in an outfit you’d probably read about in M.I.A.’s style book; an oversized blue T-shirt, athletic high-tops, and psy-

crowd kind of freaks out. They love her, they get her.

It doesn’t make sense, really. The power of hip-hop — the most verbal of all musical genres — is in the meaning of the lyrics. How many non-English-speaking emcees make it big in the United States? Even Dizzee Rascal had trouble over crossover appeal and his first language was English. How do we interpret an emcee like Tijoux appealing to music fans who can’t possibly be tracing the metaphors in her verses? I Skyped Tijoux last week to get her take on things.

“The music industry convinces you that you’ll never be popular

Tijoux returns to the Bay on Sunday, a show at the Regency Ballroom with Venezuelan disco rockers Los Amigos Invisibles and members of Tijuana electronica-norteño group Nortec Collective.

“Sometimes it’s frustrating not being able to communicate with some people. It’s not about trying to have more crowd or market, it has to do with the number of people you can share a message with. If that means rapping in Chinese, fuck I will do it.” Sounds good — so when are her verses in English dropping?

“When it’s natural I will do it.” She’s freestyled in English before she says, but it’s not a pretty picture.



**“You find hip-hop in Japan, Africa, Brazil. It’s another country for me, an international language.” Ana Tijoux speaks her native tongue at a recent show in Santa Cruz. | PHOTOS BY ALLEN DAVID**

chedelic, geometric black-and-white tights that I promise you cannot be found in this country.

The band surges behind her as she launches into her breakout single “1977,” about the year she was born, living with politically exiled Chilean parents in Europe during Augusto Pinochet’s brutal dictatorship. “*Todo lo que cambia lo hará diferente*,” she chants in the song’s chorus — that was the year that everything changed.

Tijoux’s banter is in English (don’t believe the self-deprecation, she speaks it rather well), but her flow is *español puro*, tight verses that, when you’re unable to keep up with their meaning, impress anyway with their complex structures. When she slyly throws out that “fuck it,” the

[performing] in another language — and in rap, even more,” Tijoux says, sounds of children playing in the background of her phone call. “But it’s about music in the end. Hip-hop is international, it’s the language of flow.” She says she was nervous before her US debut at South By Southwest in 2010, she thought that maybe people wouldn’t have the patience for an emcee that spat in another language.

But experience has calmed her doubts. Tijoux has since played stages from New York to Outside Lands 2011 — not to mention gigs across the world. She says she finds common threads of hip-hop counterculture wherever she goes, but is still surprised by regional variances, like Cuba’s cumbia-inflected music.

I guess her monolingual California fans are going to have to wait for the next tour to be able to sing along with Ana.

But in place of new English cuts she’s keen, it turns out, on lending that her flair to another crew who could use some help these days, um, communicating. What’s up, United Nations?

“Yeah! Contract me right now,” she laughs. “I’ll do all the translations in rapping.” **SFBG**

#### ANA TIJOUX

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Revenge party! Sweetheart (Andrea Snow), Simon (Reggie D. White), and Nan (Erin Gilley) hug in front of Kyle (Patrick Jones).

## Grinning and bearing it

*Exit, Pursued by a Bear* goes all *Wild Kingdom* on domestic matters

By Robert Avila  
arts@sfbg.com



**THEATER** A sweet, normally placid Southern working-class wifey named Nan Carter (Erin Gilley) — no relation to Jimmy, but oh how for some reason she wishes! — takes revenge on her abusive husband Kyle (Patrick Jones) with the help of two close friends, a roll of duct tape, a fresh deer carcass, and a working knowledge of the dramatic arts in Crowded Fire's world premiere of playwright Lauren Gunderson's light but witty comedy.

Taped to a ratty living room chair as the play opens, Kyle (a scruffy, gruff, gritty charmer in Jones's skillful rendering) is getting his comeuppance in the form of a theatrical performance. Center stage is aggrieved wife Nan as herself, with admirable supporting work from new pal Sweetheart (Andrea Snow), a.k.a. Peaches, a stripper and amateur thesp who plays "Kyle" in a series of scenes meant to detail the real Kyle's wicked ways, and make manifest Nan's heretofore disregarded perspective. Out of the wings and through the front door also comes Simon Beaufort (Reggie D. White), Nan's longtime best friend and champion as well as somewhat bitchy cheerleader (complete with pompoms).

Meanwhile, Kyle is prepped with hunks of venison and plastic bottles of honey for the bears that apparently still roam the mountains of North Georgia. His instinct, under the circumstances, is to pitch some overdue woo to his wavering wife,

as fast as possible. Hence, more or less, the title of Gunderson's play, which repeats a famously evocative stage direction in Shakespeare's *The Winter's Tale*. The play has less to do with Shakespeare per se, however, than the role of imagination and theater as a vehicle for personal and communal transcendence.

Not to put too fine a point on it. *Exit* is a spirited comedy, able and clever, with likeable performances under Desdemona Chiang's sure direction. There's a trickle of treacle running through it, but Gunderson has a fine way with comic dialogue and demonstrates restraint in the sentiment department, while pivoting respectfully around the subject of domestic violence. At the same time, the invention and exploration feel tame for all the wild life running around the text — which also includes more arbitrary flights, like Nan's emphasis on the words and quote-unquote wisdom of former president Carter, which flavor her dialogue like a sweet but vague slathering of peanut sauce. Moreover, the plot never holds much in way of suspense, the moral coming way out front. In fact, this easy pleasures here bring to mind another new play running on a local stage just now (and not just for its animal-imagery magnetism), Kim Rosenstock's adept but ultimately glancing dramedy *Tigers Be Still* at SF Playhouse. **SFBG**

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Violence interrupter Ameena Matthews works to increase the peace. | COURTESY OF KARTEMQUIN FILMS

# Chicago hope

An innovative anti-violence program takes flight in *The Interrupters*

By Dennis Harvey  
[arts@sfbg.com](mailto:arts@sfbg.com)

**FILM** Hard times and an African American man in the White House have unleashed racial hostilities on a level unseen for decades, even if most of it is (thinly) veiled. Millions of

low-paid or unemployed whites who should know better from their own experiences with economic struggles view blacks as a homogenous group of "welfare cheats" (believing all welfare is cheating, unless of course you need it yourself) and violent thugs. The online rhetoric, where everyone's ugliest prejudices can be aired from a safe place of anonymity, reveals a nation of way too many people who spend way too much time hating each other. The venom is so enthusiastic you know most of them wouldn't want rapprochement if it came with a \$50 Wal-Mart gift certificate.

With concern from society and government as a whole at low ebb, communities at greater risk of violence from within than ever have had to come up with their own peace-making solutions. *The Interrupters*, the latest documentary by Steve James (1994's *Hoop Dreams*), shows dedicated efforts to make one of the nation's worst centers of such bloodshed. In Chicago, the overwhelming majority of both victims and perps of gang-related, domestic, and armed robbery fatalities are African American; shooting incidents in a few neighborhoods have continued to skyrocket even as similar statistics have declined elsewhere around the country.

"Violence is like the great infec-

tious diseases of all history," says epidemiologist Gary Slutkin, in that it can be stopped from spreading to epidemic proportions by numerous "initial interruption(s) of transmission" at its source. He translated that perspective into the founding of CeaseFire, a Chicago-based organization that doesn't aim to summarily end the existence of gangs and drug trade. Instead, its plain but hardly simple mission is to stop the shootings, stab-bings, etc. which are exacerbated by unemployment, broken families, and other sources of stress whose cumulative effect can rapidly escalate a casual dis to a mortal confrontation. As one interviewee in James' film says, "sticks and stones" logic doesn't apply here because "words can get you killed."

Under CeaseFire's auspices, Tio Hardiman created the Violence Interrupters program, which drafts people from the community — many former gangbangers themselves — as mediators wading into conflicts to defuse them before things get out of hand. It takes considerable will and nerves of steel; "interrupters" have been shot at, and during the course of this documentary's year-long span one volunteer lands in the hospital for his trouble.

*The Interrupters'* most charismatic figure is Ameena Matthews, daughter of legendary local crime boss Jeff Fort (now in prison for life) and a onetime enforcer herself. Now a mother and devout Muslim, she is seen fearlessly, tirelessly diving into fraught situations where few would be able to command sufficient respect to "interrupt," let alone arrest, the path that leads from disagreement to threat to assault. She even takes the podium at (yet another) funeral to harangue the attendees

about stopping the cycle of brutal retaliation slayings. It's hardly just active gang members or even their families who are at risk — random, mistaken-identity, and bystander shootings claim an outrageous number of lives every year. (In the New York Times Magazine article that led to this documentary, producer Alex Kotlowitz noted one summer Chicago weekend in which 36 people were shot, seven fatally.)

Like much of inner Detroit — as other recent docs have observed — these Chicago neighborhoods have practically been abandoned by the larger society, considered incurable zones in terms of crime, blight, brutality, abuse, despair. If residents already rank low in a pinched job market, prospects for those who've returned from prison stints are subterranean.

Such frustration and anger will be channeled one way or another; constructive alternatives are damn few. But *The Interrupters* makes a powerful case against the inevitability of hopelessness turning into violence. The program has even seen former perps transformed to the point of returning to the scene of a crime in order to apologize. Rage is blinding; CeaseFire and its mediators prove there's nothing like taking a step back and a clear-eyed look at oneself to achieve peace in near-impossible circumstances. "Community, heal thyself" may well have to become the American mantra of the near future, because you know the Tea Party wouldn't mind in the least letting certain groups self-destruct. **SFBG**

**THE INTERRUPTERS** opens Fri/2 in Bay Area theaters.





Films like *Badlands* (1973), *Sweet Sweetback's Baadasssss Song* (1971), and *Dusty and Sweets McGee* (1971) are a testament to the golden age of New Hollywood.

# Desolation angels

The Pacific Film Archive surveys the melancholy masterpieces of '70s American cinema

By Max Goldberg  
arts@sfbg.com

**FILM** *Wanda* (1970) takes a long time to settle into anything resembling a plot, but the wayward scenes at the start of the film have a remarkable exactness to them.

In one, the title character (played by director Barbara Loden) walks into a dingy bar looking to end the day early. She's fresh from divorce court, where she lost her kids, merely acceding to the judgments of her ex-husband and the court. As the bartender puts a bottle of beer and glass on her table, a greasy lump at the bar says he'll take care of the drink. The unsolicited offer clouds Wanda's face; she sips her drink resigned to what it means. A rude cut takes us to a spent motel room where Wanda sleeps naked alone in pale afternoon light. The guy from the bar tiptoes around the room to leave, but he makes a noise setting Wanda to hurriedly dress herself, pointlessly calling after him to wait. The plainness of the scene's despair tells us it's nothing new for her.

Characterization emerges in the fluidity of situation and behavior, melancholy in an unanchored camera and stark ellipses. Once its protagonist takes up with an amateur thief who radiates nervous energy, *Wanda* unspools as an inverted *Gun Crazy* (1950), its unsentimental portrait of a female drifter looking ahead to films like *Jeanne Dielman* (1975), *Vagabond* (1985), *Safe*

(1995), and Kelly Reichardt's *River of Grass* (1994) and *Wendy and Lucy* (2008). *Wanda* screens in a restoration print as part of a bountiful overview at the Pacific Film Archive called "The Outsiders: New Hollywood in the Seventies."

Drawing inspiration from *The Last Great American Picture Show*, an excellent anthology edited by Alexander Horwath to accompany an earlier retrospective at the Austrian Film Museum, the PFA series shifts the historical narrative of New Hollywood from movie brats to unnamed margins. Celebrity-driven surveys of the same period (like Peter Biskind's *Easy Riders, Raging Bulls*) miss the congruence of by-the-teeth filmmaking and borderline characters that helps to define the PFA series. Ample room is made for those filmmakers whose careers couldn't hold a straight line (Loden's career as a director began and ended with *Wanda*), and familiar landmarks like *Mean Streets* and *Badlands* (both 1973) are considered alongside lesser known but no less groundbreaking character studies like *Dusty and Sweets McGee* (1971), *Ice* (1970) and *The Heartbreak Kid* (1972).

The swift scene of Wanda getting picked up at the bar establishes a few leitmotifs for "The Outsiders." You notice right away that the crummy motel rooms and bars are the real thing, and that an actor's vanity is never spared a frank look at a character's worn down body and face. The incidental nature of the camera placement, long duration of scenes, and dis-

persive spread of sound deepen the melancholy reality of these appearances. A verité-style handheld camera takes single measure of the scene, registering the immediacy of behavior but stopping short of slicing up the conflict into easy points of identification (*Wanda* cinematographer Nicholas T. Proferes cut his teeth with Robert Drew's pioneering documentary crew in the early 1960s). Also borrowed from observational documentary is an interest in private, semi-coherent forms of speech; the stories are as much told through gesture and movement. You constantly feel on the precipice of emotions, watching as they form and stagnate in a languid real time that makes a character's exhaustion palpable in the theater.

Most of these movies are indeed populated by outsiders, though the meaning of the word shifts from film to film. There are plenty of figures of hedonism (memorably, Rip Torn's hard-driving country western singer in 1972's *Payday*), but so too are there close portraits of the lived differences of gender, race, class and age — *Wanda*, but also *Killer of Sheep* (1977), *Bush Mama* (1975), and *Over the Edge* (1979). Unlike *Easy Rider* (1969), the film typically cited as launching a hundred New Hollywood productions, these movies don't valorize the outsider towards an obvious political morality. A film like *Killer of Sheep* is delicate because it recognizes the social constraints of the central character's life while at the same time respecting the fullness of his

winnowed existence. The same long-take camera style which expresses pessimism is also left open to moments of ragged beauty that escape political allegory.

The exciting vision of radical heroism offered by *Sweet Sweetback's Baadasssss Song* (1971) is the exception that makes it easier to imagine how *Wanda*'s brittle poetry of despair might have disappointed feminists at the time. Wanda is left alone again at the end of the film, seemingly unable to live with or without a man. There's a glimmer of hope when another woman invites her inside a raucous roadhouse where mixed company drink and smoke and laugh as a string duo stomp out a joyful sound. But through it all Wanda remains withdrawn, eating and drinking as if someone might at any moment snatch the food out of her hands. The film ends with a freeze frame of her blank face as the music slowly drains away on the soundtrack. The shot holds a mirror up to our desire for her story to mean something, our wish for the succor of tragedy or redemption. Loden's film instead narrows in on the insoluble nature of the character's existence, holding the wreckage of her life in view with both pitiless reserve and tender regard. **SFBG**

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Breaking away: Kaskade (center) headlines the gonzo Identity Festival, the Bad Shoes crew (left) celebrates a year, and Zuzuka Poderosa brings the baile funk to Braza!

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## A wave

By Marke B.  
marke@sfbg.com

**SUPER EGO** And so, interest in user-friendly dance music has come to the point where it can support a full-fledged, all-ages, traveling arena festival tour, a kind of mid-period Lollapalooza for ravers of all stripes called Identity, which features a pretty thrilling grab bag of 35 acts in 20 cities, and rolls into San Francisco on Sat/3. Well, *why the hell not?* It's good to go big once in a while. (Unlike Lollapalooza, however, Identity carries nary a hint of grassroots activism or cosmic enlightenment — although there are “glow products” for sale in the Vendor Village. Also, for something called “Identity” there’s an awfully pale-faced sausage-fest lineup. Both of these things, however, may just be an accurate reflections of contemporary mega-party affairs in general.)

Alongside marquee names like DJ Shadow, Crystal Method, Pete Tong, and Hercules and Love Affair and intriguing, less-familiar-Stateside acts Rusko, Nero, and Steve Lawler — not to mention heroes of hype Steve Aoki and Skrillex — is someone very familiar to San Franciscan clubgoers. Headlining Identity is Kaskade, a.k.a. Ryan Raddon, who made his early career in the

city at OM Records before leaping to Billboard Dance Chart fame and becoming SF’s entry into that overwhelming, slightly horrifying, always fascinating pop-tech monster ball that includes Deadmau5, Tiësto, and David Guetta.

“It wasn’t really my ambition to get so big that here I am headlining this massive tour, which can be exhausting,” Kaskade told me over the phone as he prepared to jet off between Identity dates to play the UK’s famed Creamfields Fest. (For someone whose appearance at a block party sparked a full-on riot in LA last month, Kaskade’s down-to-earth, surfer-dude attitude is a bit disarming.)

“My passion is really more about producing than DJing, although doing I.D. has been awesome and exposed me to new sounds and different audiences. It’s a great party. And it does feel more and more that the pop sound is coming around to what I’ve been doing. A wave of electronic music seems to be taking over right now. I don’t specifically compose for pop singers like Guetta, but I can see how my sound fits in with what’s happening, and that’s why it’s reaching more people.”

That sound is a thoroughly accessible, silky smooth, slightly melancholic series of usually vocal-based anthems that always seems to be shimmering on a Mediterranean beach somewhere (expensive sunglasses come to mind) even as it inexorably builds to the inevitable climax and breakdown. New release “Eyes,” with singer Mindy Gledhill is emblematic, the aching breeziness

pioneered by local OM and Naked Music labels in the early 2000s pumped up on the big-money, stadium-sized steroids of Kaskade’s current home, Ultra Records, based in New York City.

Headlining Identity has buoyed Kaskade’s mainstream standing, but hopping aboard has had other advantages as well. “One of the best things about the Identity tour is that I get to work on my own stage show, to turn the music into a whole experience. Most of the time as a DJ, I just come into predetermined venues like Ruby Skye and at least have a good light rig. But now I can really expand my musical ideas conceptually, with video projections and amphitheater effects. Opening up to that kind of thing, along with hearing what the other Identity acts like Datsik and Le Castle Vania are doing — I don’t get to go to other peoples’ shows very much because I’m always playing somewhere — that’s changed some of my ideas drastically.”

Is coming back to San Francisco a kind of triumphant homecoming? “I don’t think of it that way. I really don’t think I ever left San Francisco, or that anyone can ever really leave San Francisco. Obviously the Bay Area means a lot to me in terms of my development, but I think a lot about moving back there. The people are genuinely into the music — and they’re used to a high level of quality.” **SFBG**

**IDENTITY FESTIVAL** Sat/3, 1 p.m., \$60. Shoreline Amphitheater, Mountain View. [www.idfestival.com](http://www.idfestival.com)

### ►BAD SHOES ANNIVERSARY

The local electro bass label pumps out a good share of thoughtful, banging tunes, this free party at recently expanded swankity club Sloane Squared is a perfect chance to plug in to the crews’ mindbending doings. With Baan, Ear Jerker, MPH, Dane O, and Teleport. Wed/31, 10 p.m., free.

Sloane Squared, 1525 Mission, SF. [www.badshoesrecords.com](http://www.badshoesrecords.com)

### ►MATTHIAS TANZMANN

Cleverly fiendish, heavily electric house and techno, expertly mixed by this famous German, celebrated for his close association with Ibiza club Circoloco. Fri/2, 10 p.m., \$5 advance. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### ►ZUZUKA PODEROSA

Brazil-via-Brooklyn baile funk warrior queen gets provocative and splashes some neon rap over bass-heavy electronic tracks at one of my favorite monthly parties for downright friendliness and forward-thinking global jams, Braza! Fri/2, 10 p.m., \$10. SOM, 2529 16th St., SF. [www.som-bar.com](http://www.som-bar.com)

### ►D. DIGGLER AND KOLLEKTIV TURMSTRASSE

Repping Frankfurt and Hamburg respectively, these two acts are heroes of headspace-commandeering minimal techno — with duo Kollektiv considered by many to be among the best live acts in the world. Their sometimes haunting tracks will give the

monthly Kontrol party an intense vibe. Sat/3, 10 p.m.-6 a.m., \$20. EndUp, 401 Sixth St., SF. [www.kontrolsf.com](http://www.kontrolsf.com)

### ►OPTIMO

Glaswegian geniuses of the extended 12-inch, this duo can make any retro track sound delightfully contemporary: classic rock, ska, dub, ‘80s pop, it’s all fair game. Local “punch-drunk disco nihilists” Mi Ami, a band that’s garnered its own international fame, leads the charge. Sat/3, 9 p.m.-4 a.m., \$10 advance. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

### ►ADRIAN SHERWOOD

One of the almighty princes of dub ruled the ‘80s with treatments of Depeche Mode, Coldcut, the Woodentops, and Sinead O’Connor,

released the first Black Uhuru records, cofounded the storied On-U Sound System, and is now helping celebrate excellent weekly Dub Mission’s 15th (!) anniversary. This is one of those “wows.”

Sun/4, 9 p.m., \$15 advance. Elbo Room, 647 Valencia, SF. [www.dubmission.com](http://www.dubmission.com)

### ►TOM MIDDLETON

British Jedi master of smart tech-house in the 1990s has gone through a number of stylistic changes and clever monikers, but has never been afraid to let his classical and jazz training shine through his tracks. He’s headlining the grand Stomp + Sunset Labour of Love party. Sun/4, 2 p.m., \$20. Cafe Cocomo, 650 Indiana, SF. [www.pacificsound.net](http://www.pacificsound.net)





Mi Ami plays Public Works Saturday/3. | PHOTO BY LILI SCHULDER

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 31

### ROCK/BLUES/HIP-HOP

**Cannons and Clouds, Family Crest, Garage Voice, Downhill From Here** Rickshaw Stop. 7:30pm, \$10.

**Ry Cooder** Great American Music Hall. 8pm, \$25.

**M.O.T.O., Sharp Objects, Custom Kicks** Knockout. 10pm, \$7.

**My Goodness** Brick and Mortar. 8pm, \$8.

**Oh Boy!, One F, Wild Kindness** Hemlock Tavern. 9pm, \$6.

**Pryor Baird Band** Biscuits and Blues. 8 and 10pm, \$15.

**"Rock and Sox Benefit"** Connecticut Yankee, 100 Connecticut, SF; [www.theyankee.com](http://www.theyankee.com). 9pm, \$8.

**Cancer Sucks Band, Planet Waves.**

**Soviettes, Slow Death, Gateway District** Bottom of the Hill. 9pm, \$10.

**White Wires, Personals and the Pizzas, Wrong Words, Okmoniks** Thee Parkside. 8pm, \$7.

### JAZZ/NEW MUSIC

**Cosmo Alleycats** featuring Emily Wade Adams Le Colonial, 20 Cosmo, SF; (415) 864-2419. 7pm, free.

**Dink Dink Dink, Gaucho with Tamar Korn, Michael Abraham** Amnesia. 7pm, free.

**Jazz organ party** Royal Cuckoo, 3202 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30pm, free.

**Wesley Woo and the Half Time Heros** 50 Mason Social House, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 9pm, free.

### FOLK/WORLD/COUNTRY

**Nigerian Brothers, West African High Life Band** Yoshi's. 8pm, \$18.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.

**Full-Step!** Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.

**Mary Go Round** Lookout, 3600 16th St, SF; [www.lookoutsf.com](http://www.lookoutsf.com). 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.

**Megatallica** Fiddler's Green, 1333 Columbus, SF; [www.megatallica.com](http://www.megatallica.com). 7pm, free. Heavy metal hangout.

**No Room For Squares** Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

**Stay Gold** Public Works, 161 Eerie, SF; [www.publicworkssf.com](http://www.publicworkssf.com). 10pm, \$3-\$5. Booty bounce with DJs Rapid Fire and Pink Lightning. **Trillness** Elbo Room. 9pm. Note the Chevy Rydah, Black Mic, DJs Cyclist and Dnz1, Joemousepad, Drewmin and B. Lewis.

## THURSDAY 1

### ROCK/BLUES/HIP-HOP

**Ry Cooder** Great American Music Hall. 8pm, \$25. **Cut Loose Band** Johnny Foley's Irish House, 243 O'Farrell, SF; [www.johnnyfoleys.com](http://www.johnnyfoleys.com). 9pm.

**David Dondero, Tom Heyman, Brother Pacific** Hemlock Tavern. 9pm, \$10.

**Double Duchess, Giggle Party, Dominique Leon** Bottom of the Hill. 9pm, \$8.

**High Like Five, Peace** Mercucio Grant and Green Saloon, 1371 Grant, SF; (415) 693-9565. 9pm, free.

**Peaches, Maluca** Mezzanine. 9pm, \$20.

**Uzi Rash, King Lollipop, Buffalo Tooth, Cool Ghouls** Thee Parkside. 9pm, \$6.

### JAZZ/NEW MUSIC

**Delphi Trio** San Francisco Conservatory of Music Concert Hall, 50 Oak, SF; [www.sfc.edu](http://www.sfc.edu). 7:30pm, \$10. Alumni recital series with violin, cello, and piano.

**Ivan Lins Quinteto** Yoshi's. 8pm, \$18.

**Stompy Jones** Top of the Mark. 7:30pm, \$10.

### FOLK/WORLD/COUNTRY

**Heel Draggers** Atlas Cafe, 3049 20th, SF; [www.atlascafe.com](http://www.atlascafe.com). 8pm, free.

**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; [www.twanghonkytonk.com](http://www.twanghonkytonk.com). 5pm. Live country music, dancing, and giveaways.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9pm, \$6. DJs Pleasuremaker, Señor Oz and special guests DJ Concerned and Chauncey Yearwood spin Afrobeat, Tropicália, electro, samba, and funk. **Electric Feel** Lookout. 9pm, free. Indie music video dance party.

CONTINUES ON PAGE 34 »

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9/3 Alcoholocaust show: Face the Rail,

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9/4 Shakers, Thunders, Jhon Thumb

Band, Tunestone 9/6 Pat Hull, Cage

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9/7 Leeches of Lore 9/9 Gems, Tambo Rays

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POP ROCK

NOTORIOUS



## THURS/1 DANCE CLUBS

CONT&gt;&gt;

**Dangerzone vs Echo A Go-Go** Knockout. 9:30pm, free. Classic dub to hardcore dancehall.

**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

**1984** Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.

**Rob Swift of the X-Ecutoners, DJ Platurn, Ammbush, Oakland Faders** Otis Lounge, 25 Maiden Lane, SF; www.otissf.com. 10pm, \$10.

**Thursday Special Tralala** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by

Dr. Musco and Unbroken Circle MCs.

**Thursdays at the Cat Club** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.

**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

**World Town: Hardwell** Ruby Skye. 9pm, \$20. Progressive production and pop samples.

## FRIDAY 2

### ROCK/BLUES/HIP-HOP

**Archers of Loaf** Great American Music Hall. 9pm, \$25.

**Blood and Sunshine, Tigercat, Dualies** Hotel Utah. 9pm, \$8.

**Frail, Young Digerati, Scissors for Lefty, Mister Loveless** Slim's. 9pm, \$13.

**Japandroids, Bass Drum of Death** Hemlock Tavern. 9:30pm, \$12.

**"Labor Day Shakedown"** Space 550, 550 Barnevald, SF. 10pm, \$35. With Too \$hort, Coblooded the Great, San Quinn and more. .

**Slowness, Tied to the Branches** Make-Out Room. 7:30pm, \$8.

**Soft Pack, Lumps, She's** Bottom of the Hill. 9pm, \$12.

**Sorrows, Crazy Squeeze, Jhameel** Three Parkside. 9pm, \$8.

**Still Flyin, Letting Up Despite Faults, Silver Swans** Rickshaw Stop. 9pm, \$10-\$12.

**X-Static** Johnny Foley's Irish House, 243 O'Farrell, SF; www.johnnyfoleys.com. 9pm.

## JAZZ/NEW MUSIC

**Black Cat Orchestra** Top of the Mark. 9pm, \$10.

**Ivan Lins Quinteto** Yoshi's. 8pm, \$26.

**Jazz Organ Party with Graham Connah** Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

**Lavay Smith and Her Red Hot Skillet Lickers** Club Deluxe, 1151 Haight, SF; www.sfclubdeluxe.com. 10pm, \$7.

## DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

**Oldies Night** Knockout. 9pm, \$2-\$4. DJs Primo, Daniel, and Lost Cat spin doo-wap, one hit wonders and soul.

**120 Minutes** Elbo Room. 10pm, \$5-\$10. Anniversary party with live set by Chelsea Wolfe, DJ Todd Pendu, and resident witchouse DJs Whitch and Nako.

**Shame Spiral** Public Works, 161 Eerie, SF; www.publicworkssf.com. 9pm. Disco with Jenna Riot, Stanley Frank, and Bus Station John. No photographs.

**Vintage Orson**, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

## SATURDAY 3

### ROCK/BLUES/HIP-HOP

**Acorn Bcorn, SorryEverAfter, Primitive Hearts** Hemlock Tavern. 9:30pm, \$6.

**Adrenaline Mob, Futures End** Independent. 9pm, \$25.



WEDNESDAY 08/31  
8PM • \$8 ADV & DOOR

- Faster Faster
- The Horse's Mac
- Dr Sigmunds 100% Natural Good Time Family Band

THURSDAY 09/01  
8PM • \$8 ADV & DOOR

- Heather Combs
- Austin Willacy
- Eoin Harrington
- Kristie Stremmel

FRIDAY 09/02  
9PM • \$8 ADV & DOOR

- Blood & Sunshine
- Tigercat
- The Dualies

SATURDAY 09/03  
9PM • \$8 ADV & DOOR

- Chris James & The Romeos
- Whiskey Pills Fiasco
- Charcoal Mellowed Boys

SUNDAY 09/04  
8PM • \$10 ADV & DOOR

- Matt Hopper and The Roman Candles
- Hang Jones
- Easy Leaves

MONDAY 09/05  
8PM • \$FREE

Bay Guardian Readers Poll Best Open Mic

- Open mic with Brendan Getzell

TUESDAY 09/06  
8PM • \$10 ADV & DOOR

- Sick of Sarah
- Hunter Valentine
- The Vanity Theft

WEDNESDAY 09/07  
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- Allen Stone
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9/9 - AGNOSTIC FRONT, THE MONGOLOIDS, NAYSAYER, THE ROADSIDE BOMBS

9/10 - THE CHOP TOPS, THE ROCKETZ, THE STRIKERS

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SAT. 9/10 SUPER ADVENTURE CLUB  
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SUN. 9/11 SLIM CESSNA'S AUTO CLUB  
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SAT 9/3 10PM \$10

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FRI 9/9 DIRTY BOOTS/ HOT POCKET  
SAT 9/10 TORMENTA TROPICAL  
SUN 9/11 DUB MISSION: DJ SEP  
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**Archers of Loaf** Great American Music Hall. 9pm, \$25.  
**“CONVERGENCE International Alternative Music and Arts Festival”** Japantown Peace Plaza, Post and Webster, SF; www.convergencefest.com. 12-5pm, free. Bran Flakes, Planet Booty, Glowing Stars.  
**Definite Articles, Passenger and Pilot, Blonde Summer** Bottom of the Hill. 9pm, \$10.  
**Handsome Furs, Suuns, Talkdemonic** Slim’s. 9pm, \$13.  
**KRS-ONE** Yoshi’s. 10:30pm, \$30.  
**Optimo, Mi Ami** Public Works, 161 Erie, SF; www.publicworkssf.com. 9pm, \$10-\$15.  
**RTX, White Fence, Heavy Cream, Burnt Ones** Three Parkside 9pm, \$8.  
**Sole** Johnny Foley’s Irish House, 243 O’Farrell, SF; www.johnnyfoleys.com. 9pm.  
**You am I, Bye Bye Blackbirds** Cafe Du Nord. 9:30pm, \$15.

JAZZ/NEW MUSIC

Ivan Lins Quinteto Yoshi’s. 8pm, \$26.

FOLK/WORLD/COUNTRY

DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Debaser** Knockout. 9pm, \$5. DJs Jamie Jams and Emdee of Club Neon spin 90s alternative dance music.  
**Fader Fest** Mezzanine. 9pm, \$25. Thud Rumble presents Invisibl Skratch Piklz, Bangerz and Ean Golden of DJ Techtools.

SUNDAY 4

ROCK/BLUES/HIP-HOP

**MC Frontalot, Brandon Patton** Cafe Du Nord. 8pm, \$12.  
**Slim Cessna’s Auto Club, Ferocious Few, Tiny Television** Bottom of the Hill. 9pm, \$12.  
**Super Melody, Darren Sylvester, Faux Pas** Hemlock Tavern. 9pm, \$8.  
**Tall Shadows** Johnny Foley’s Irish House, 243 O’Farrell, SF; www.johnnyfoleys.com. 9pm.  
**Twin Sister, Devon Williams, Library Voices** Rickshaw Stop. 8pm, \$10-\$12.  
**Jerry Jeff Walker** Great American Music Hall. 8pm, \$32-\$35.

JAZZ/NEW MUSIC

**Jazz organ party** Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.  
**Kally Price Old Blues and Jazz Band, Emperor Norton’s Jazz Band** Amnesia. 9pm, \$5.  
**Lavay Smith and Her Red Hot Skillet Lickers** Make-Out Room. 7:30pm.

FOLK/WORLD/COUNTRY

**100 Yards of Funky Soul Records** Knockout. 10pm, \$2. Classic soul, funk, and Latin soul with Dirty Dishes English Steve and dX the Funky Granpaw.  
**Sunday Night Salsa** Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.

DANCE CLUBS

**Batcave** Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c\_death.  
**Dub Mission’s 15th Anniversary** Elbo Room. 9pm, \$15-\$20. Dub, roots, and classic dance-hall. Special guests Adrian Sherwood’s On-U Sound System and Brother Culture, plus DJ Sep.  
**Fresh** Ruby Skye. 6pm, \$25. Labor Day Weekend dance party with DJ Pornstar and DJ Kimberly S.  
**Jock** Lookout, 3600 16th St, SF; www.look-outssf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa band.

MONDAY 5

ROCK/BLUES/HIP-HOP

Brothers of the Sonic Cloth, Hazzard’s Cure,

**Hashashin** Hemlock Tavern. 5pm, \$7.  
**Damir** Johnny Foley’s Irish House, 243 O’Farrell, SF; www.johnnyfoleys.com. 9pm.  
**Olivia Tremor Control, Music Tapes** Great American Music Hall. 8pm, \$17.

DANCE CLUBS

**Brazilian Independence Day Celebration** Elbo Room. 9pm, \$7. DJs Carioca and P-Shot with secret live guest.  
**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.  
**Sausage Party** Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 6

ROCK/BLUES/HIP-HOP

**Danko Jones, Electric Sister, Dirty Power** Bottom of the Hill. 9pm, \$12.  
**Groundation, Kevin Kinsella** Great American Music Hall. 9pm, \$26-\$29.  
**Rene Hell, Black Jeans, Brandon Nickell, Earn** Knockout. 9pm, \$6.  
**John Lawton Trio** Johnny Foley’s Irish House, 243 O’Farrell, SF; www.johnnyfoleys.com. 9pm.  
**Mummies, Hondettes** Knockout. 10pm, \$15.  
**Sick of Sarah, Hunter Valentine, Vanity Theft** Hotel Utah. 8pm, \$10.  
**Viva Brother, Family of the Year** Independent. 8pm, \$14.

FOLK/WORLD/COUNTRY

Pine Needles Yoshi’s. 9:15pm, \$10. SFBG

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WED Aug 31 9pm, \$6	OH, BOY! one f (record release) The Wild Kindness (ex-AM Magic)
THU Sep 1 9pm, \$10	DAVID DONDERO Tom Heyman Brother Pacific
FRI Sep 2 9:30pm, SOLD OUT, THANKS	JAPANDROIDS Bass Drum of Death
SAT Sep 3 9:30pm, \$6	ACORN BCORN (TUCSON) SorryEverAfter Primitive Hearts
SUN Sep 4 9pm, \$8	SUPER MELODY (EX-ARCHITECTURE IN HELSINKI, AUS) Darren Sylvester (AUS) Faux Pas Cloudspeaker
MON Sep 5 EARLY 5pm, \$7	BROTHERS OF THE SONIC CLOTH (w/ Tad Doyle of TAD) Hazzard’s Cure Hashashin
MON Sep 5 LATER 10pm, free	PUNK ROCK SIDESHOW
TUE Sep 6 9pm, free	DJ TBA
WED Sep 7 9pm, \$6	NEW HEIRLOOMS Black Whales (Seattle, ex-Tall Birds) Evacuee

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Advertising Deadline: FRIDAY, SEPTEMBER 9 | Issue Date: WEDNESDAY, SEPTEMBER 14

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### ASIASF

201 Ninth St  
(415) 255-2742

### ATLAS CAFE

3049 20th St  
(415) 648-1047

### ATMOSPHERE 3

447 Broadway  
(415) 788-4623

### BAMBUDDHA LOUNGE

601 Eddy  
(415) 885-5088

### BAOBAB

3388 19th St  
(415) 643-3558

### BEAUTY BAR

2299 Mission  
(415) 285-0323

### BIMBO'S

365 CLUB  
1025 Columbus  
(415) 474-0365

### BISCUITS

AND BLUES  
401 Mason  
(415) 292-2583

### BOLLYHOOD CAFE

3372 19th St  
(415) 970-0362

### BOOM BOOM ROOM

1601 Fillmore  
(415) 673-8000

### BOTTOM

OF THE HILL  
1233 17th St  
(415) 621-4455

### BRICK AND MORTAR MUSIC HALL

1710 Mission  
www.brickandmortarmusic.com

### BROADWAY STUDIOS

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(415) 291-0333

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(415) 643-5200

### CAFE COCOMO

650 Indiana  
(415) 824-6910

### CAFÉ DU NORD

2170 Market  
(415) 861-5016

### CASANOVA LOUNGE

527 Valencia  
(415) 863-9328

### CAT CLUB

1190 Folsom  
(415) 431-3332

### CLUB DELUXE

1509 Haight  
(415) 552-6949

### CLUB 525

525 Howard  
(415) 339-8686

### CLUB SIX

60 Sixth St  
(415) 863-1221

### DALVA

3121 16th St  
(415) 252-7740

### DELIRIUM

3139 16th St  
(415) 552-5525

### DNA LOUNGE

375 11th St  
(415) 626-1409

### DOLORES PARK CAFE

501 Dolores  
(414) 621-2936

### DOUBLE DUTCH

3192 16th St  
(415) 503-1670

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(415) 552-7788.

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1028 Geary  
(415) 571-1362

### ENDUP

401 Sixth St  
(415) 357-0827

### FILLMORE

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### 540 CLUB

540 Clement  
(415) 752-7276

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662 Mission  
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### GLAS KAT

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(415) 495-6626

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1371 Grant  
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### LASZLO

2526 Mission  
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Berk

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### STORK CLUB

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Oakl

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### 21 GRAND

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(510) 444-7263

### UPTOWN

1928 Telegraph,  
Oakl

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YOSHI'S  
510 Embarcadero  
West

Jack London  
Square, Oakl  
(510) 238-9200

SFBG





Anne Darragh and Charles Dean in Aurora Theatre's production of Edward Albee's *A Delicate Balance*. | PHOTO BY DAVID ALLEN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**All Atheists Are Muslim** Stage Werx Theatre, 533 Sutter, SF; (415) 517-3581, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens Thurs/1, 8pm. Runs Thurs-Sat, 8pm. Through Oct 1. Zahra Noorbakhsh performs her solo romantic comedy.

**Cymbeline** Parade Ground Lawn, Main Post, Presidio (between Graham and Keyes), SF; [www.sfsakes.org](http://www.sfsakes.org). Free. Opens Sat/3, 7:30pm. Runs Sun/4-Mon/5, 2:30pm; Sept 10, 17, and 24, 7:30pm; Sept 11, 18, and 25, 2:30pm. Through Sept 25. The San Francisco Shakespeare Festival presents its annual "Free Shakespeare in the Park" performance.

**King Henry the Sixth** Boxcar Studios, 125a Hyde, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$12-15. Opens Fri/2, 8pm. Runs Thurs-Sat, 8pm. Through Sept 17. Do It Live Productions debuts with a contemporary Shakespeare adaptation.

### BAY AREA

**A Delicate Balance** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [www.auro-ratheatre.org](http://www.auro-ratheatre.org). \$10-48. Previews Fri/2-Sat/3 and Sept 7, 8pm; Sun/4, 2pm; Tues/6, 7pm. Opens Sept 8, 8pm. Runs Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Oct 9. Aurora Theatre performs Edward Albee's comedy of manners.

**Rita Moreno: Life Without Makeup** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$14.50-73. Previews Fri/2-Sat/3 and Tues/6, 8pm; Sun/4, 7pm. Opens Sept 7, 8pm. Runs Tues-Sun, showtimes vary. Through

Oct 30. Rita Moreno stars in a show created specifically for her by Berkeley Rep's Tony Taccone and David Galligan.

### ONGOING

**"AfroSolo Arts Festival"** Various venues, SF; [www.afrosolo.org](http://www.afrosolo.org). Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

**American Buffalo** Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, [www.actorstheatresf.org](http://www.actorstheatresf.org). \$26-38. Wed-Sat, 8pm. Extended through Sept 17. Actors Theatre of San Francisco performs the David Mamet crime classic.

**Exit, Pursued By a Bear** Boxcar Playhouse, 505 Natoma, SF; [www.crowdedfire.org](http://www.crowdedfire.org). \$10-35. Wed-Sat (no shows this week; shows resume Sept 7), 8pm. Through Sept 17. Crowded Fire performs Lauren Gunderson's new play, a feminist revenge comedy.

**Geezer** Marsh, 1062 Valencia, SF; (415) 282-3055. \$25-100. Thurs, 8pm; Sat-Sun, 5pm. Through Sept 18. Geoff Hoyle returns to the Marsh with his acclaimed solo show.

**Tigers Be Still** SF Playhouse, 522 Sutter, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-50. Tues-Wed, 7pm; Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 10. SF Playhouse performs Kim Rosenstock's quirky comedy.

**True West** NOHspace, 2840 Mariposa, SF; 1-800-838-3006, [www.truewestsf.com](http://www.truewestsf.com). \$10-28. Wed-Sat, 8pm. Through Sept 17. Expression Productions presents Sam Shepard's tale of two brothers.

**2012: The Musical!** This week: Mill Valley Community Center (back lawn), 180 Camino Alto, Mill Valley; [www.sfmt.org](http://www.sfmt.org). Free. Wed/31, 7pm. Also Thurs/1, 7pm, Mitchell Park, South Field, 600 East Meadow, Palo Alto; Sat/3-Mon/5, 2pm, Dolores Park, 18th St at Dolores, SF. Continues through Sept 25 at various Bay Area venues. San Francisco Mime Troupe mounts their annual summer musical; this year's show is about a political theater company torn between selling out and staying true to its anti-corporate roots.

**Waiting for Giovanni** Decker Theater, New

Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-36. Wed-Sat, 8pm; Sun, 2pm. Through Sept 18. This world-premiere play by Jewelle Gomez in collaboration with Harry Waters Jr. imagines a split-second of incision in the mind of author James Baldwin.

### BAY AREA

**Candida** Bruns Memorial Amphitheater, 100 California Shakespeare Theatre Way, Orinda; [www.calshakes.org](http://www.calshakes.org). \$35-66. Wed/31-Thurs/1, 7:30pm; Fri/2-Sat/3, 8pm (also Sat/3, 2pm); Sun/4, 4pm. Cal Shakes artistic director helms this taken on George Bernard Shaw's classic about a housewife torn between her husband and a new suitor.

**The Complete History of America (abridged)** Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, [www.marinshake-speare.org](http://www.marinshake-speare.org). \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company performs Adam Lon, Reed Martin, and Austin Tichenor's three-person romp through American history.

**The Merry Wives of Windsor** Old Mill Park, 375 Throckmorton, Mill Valley; [www.curtain-theatre.org](http://www.curtain-theatre.org). Free. Sat-Sun and Sept 5, 2pm. Through Sept 18. Curtain Theatre performs Shakespeare's Falstaff-centric comedy.

**Not a Genuine Black Man** Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-50. Sat, 5pm (also Sept 8 and 22, 7:30pm). Through Sept 24. This is it: the final extension of Brian Copeland's solo show about growing up in (nearly) all-white San Leandro.

**Of Dice and Men** La Val's Subterranean, 1834 Euclid, Berk; [www.impacttheatre.com](http://www.impacttheatre.com). \$10-20. Thurs-Sat, 8pm. Through Oct 1. Impact Theatre performs Cameron McNary's comedy about a group of adult Dungeons and Dragons players.

**The Road to Hades** John Hinkel Park, Southampton Ave, Berk; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$10 (suggested donation; no one turned away for lack of funds). Sat-Sun, 3pm. Through Sept 11. Shotgun Players presents a new comedy written by and starring veteran comedian and clown Jeff Raz.

**Sense and Sensibility** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, [www.theatreworks.org](http://www.theatreworks.org). \$19-69. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 18. TheatreWorks performs Roger Parsley and Andy Graham's adaptation of the Jane Austen novel.

**Seven Guitars** Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, [www.marintheatre.org](http://www.marintheatre.org). \$34-55. Wed/31, 7:30pm; Thurs/1-Sat/3, 8pm (Sat/3, 2pm); Sun/4, 2 and 7pm. Marin Theatre Company performs August Wilson's 1940s-set entry into his series of plays about the African-American experience.

**The Tempest** Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, [www.marinshakespeare.org](http://www.marinshakespeare.org). \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company presents Shakespeare's romance with a steampunk twist.

**Token** Ashby Stage, 1901 Ashby, Berk; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Thurs-Sat, 8pm; Sun, 5pm. Through Sept 11. Swirl Media presents Deedee Kirkwood's pot-fueled comedy.

### PERFORMANCE/DANCE

**"The Kurt Weill Project"** Café Royale, 800 Post, SF; (415) 641-6033. Wed, 8pm. Free. Cabaret opera.

**"The Romane Event Comedy Show"** Make-Out Room, 3225 22nd St, SF; [www.romaneeventcomedyshow.com](http://www.romaneeventcomedyshow.com). Wed, 7:30pm. \$10. Paco Romane hosts, and Nato Green headlines, this comedy variety show.

### BAY AREA

**"Finian's Rainbow"** Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller, Oak; (510) 531-9597, [www.woodminster.com](http://www.woodminster.com). \$26-42. Opens Fri/2, 8pm. Runs Thurs and Sun, 7pm; Fri-Sat, 8pm. Through Sept 11. Outdoor performance of the Irish-tinged Broadway classic. **SFBG**

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ON THE CHEAP LISTINGS



Bury your head in a DIY book, kitty cat — the SF Zine Fest takes over the County Fair Building this weekend. | IMAGE BY LARK PIEN

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THURSDAY 1

**"Thinking Captions: Cartoonists Reading Their Cartoons"** Cartoon Art Museum, 655 Mission, SF. (415) CAR-TOON, [www.cartoonart.org](http://www.cartoonart.org). 7-9pm, \$5 suggested donation. Five different indie cartoonists, from the adorable Lark Pien (the man behind this year's precious Zine Fest poster) to Susie Cagle of *This is What Concerns Me* talk about the inspiration behind their works — PowerPoint presentations brought to you courtesy of our friendly local Zine Fest.

## SATURDAY 3

**Sausalito Art Festival** Marinship Park, Sausalito. [www.sausalitoartfestival.org](http://www.sausalitoartfestival.org). Through Mon/5. Sat, 10am-6pm; Sun, 10am-6pm; Mon, 10am-5pm. \$25 one day pass, \$40 for three days. The first Sausalito Art Festival was held in 1952. Did organizers know what their baby would grow into? These days, the event hosts the wares of 275 fine artists and supplies snacks and sips to art lovers hoping to browse tough for the weekend. This year, exhibits range from textiles to the photo images produced by neuroscience medical staining techniques.

**Millbrae Art and Wine Festival** Broadway between Victoria and Meadow Glen, Millbrae. (650) 697-7324, [www.miramarevents.com](http://www.miramarevents.com). Also Sun/4. 10am-5pm, free. Just one of those good old small-town summer fairs. Millbrae's edition features a kid's stage, a talent show, gourmet snacks to munch on while you parade past crafts and art — even a classic car show that'll feature touring cars, hot rods, low riders, and more.

**Jazz Fest at the Park** Lefty O'Doul Plaza, SF. [www.sresproductions.com](http://www.sresproductions.com). 2-6pm, free. Get there early for the Giants versus Diamondbacks late afternoon showdown — you've got jazz to jam with. The Jazz Fest is meant to be a celebration of African American culture, and will bring craft booths and stages of live music to the picturesque promenade that runs between the Bay and the ballpark.

**SF Zine Fest** County Fair Building, 1199 Ninth Ave., SF. [www.sfzinefest.org](http://www.sfzinefest.org). Also Sun/4.

11am-6pm, free. Calling all copy machine cats — the city's biggest gathering of cut-and-pasters is upon us. You'll be able to hear talks from zinester writ large (successful Mission District collective Hamburger Eyes comes to mind), support peers in the exhibitor's hall, and meet like-minded small fries. It's a family affair, you can all talk about getting high off rubber glue and paper cut war stories.

**Crafternoon at the Library** Presidio Branch Library, 3150 Sacramento, SF. [www.sfppl.org](http://www.sfppl.org). 2-4pm, free. The host of New York Public Library's Crafternoon series has made the trek across the country to bring the DIY tradition over here, making this the 800<sup>th</sup> craft-oriented event that you can take part in this weekend. Maura Madden is thinking collage for today's project — bring a box in if you feel like a little decoupage.

## SUNDAY 4

**Doin' it in the Park** Marx Meadows, Golden Gate Park, SF; Noon-6pm, free. Mighty, 119 Utah, SF; 10pm-2am, \$10. Facebook: Doin' it in the Park and Doin' it After Dark. Spend your Labor Day with your San Francisco family — with real good, real free hip-hop during the day to boot. Check out a line-up with J. Boogie, DJ Apollo, and 15 other artists in Golden Gate Park from the comfort of your picnic blanket and lawn chair. Afterwards, grab a shower so you're fresh for the nighttime portion of the event — multi-genre beats at Mighty that'll make you nice and tired for your Monday off the next day.

## MONDAY 5

**"Freddie (Mercury) for a Day"** The Mint Karaoke Lounge, 1942 Market, SF. (415) 626-4726, [www.themint.net](http://www.themint.net). 4-9pm, free. Things any self-respecting Mercury fan knows: he was born in Zanzibar, he recorded songs with Michael Jackson, and he passed away due to pneumonia resulting from AIDS. In 1992 the remaining members of Queen set up an AIDS charity in the name of Freddie Mercury, their dearly departed singer. Today would have marked Mercury's 65th, so the Mint is holding this party-fundraiser for Phoenix Trust, his posthumous foundation. Dressing up like Mercury is encouraged, and free moustaches will be provided to help you along the way. **SFBG**

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Vera Farmiga stars in and directs the drama *Higher Ground*, out Fri./2. | PHOTO BY MOLLY HAWKEY

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock.

OPENING

**Apollo 18** Faux-found-footage horror flick about a top-secret moon landing gone terribly awry. (1:26)  
**The Debt** On paper, *The Debt* has a lot going for it: captivating history-based plot, “it” actor Jessica Chastain, Helen Mirren vs. Nazis. And while the latest from John Madden (1998’s *Shakespeare in Love*) is fairly entertaining, the film is ultimately forgettable. Chastain plays Rachel, a member of an Israeli team tasked with capturing a Nazi war criminal and bringing him to justice. Mirren is the older Rachel, who is haunted by the long-withheld true story of the mission. Although *The Debt* traffics in spy secrets, it’s actually rather predictable: the big reveal is shrug-worthy, and the shocking conclusion is expected. So while the entire cast — which also includes Tom Wilkinson, Sam Worthington, and Ciaran Hinds — turn in admirable performances, the script is lacking what it needs to make *The Debt* an effective drama or thriller. Like 2008’s overrated *The Reader*, the film tries to hide its inadequacies under heavy themes and the dread with which we remember the Holocaust. (1:54) (Peitzman)  
**Film Socialisme** For the record, Jean-Luc Godard is alive and well and still making thought-provoking films. (1:41) *SFFS New People Cinema*.  
**A Good Old Fashioned Orgy** Thirtysomethings in the Hamptons do the darndest things. (1:35)  
**Higher Ground** *Higher Ground* does not bite off more than it can chew. I guess that should go without saying, but it’s striking how comfortably Vera Farmiga (in her directorial debut) tackles this story of devotion and doubt. Based on the memoirs of Carolyn S. Briggs, who co-wrote the screenplay, this deeply personal film follows Corrine Walker (Vera Farmiga) from her adolescence through the trials of youth and middle age, her marriage to high school sweetheart Ethan (Joshua Leonard), and their lives as members of a small hippie Christian community. Although religion serves as a backdrop for *Higher Ground*, it doesn’t suffocate the human element of the story; it’s less a film about Christianity than it is about the challenges one woman faces as she tries to find room for herself amidst faith. Farmiga treats her subjects with empathy and humor and crafts a thoughtful, tender slice of sixties Midwest Americana. (1:49) (Cooper Berkmoeyer)  
**The Interrupters** See “Chicago Hope.” (2:05)  
**Love Exposure** See Trash. (3:57)  
**Roxie**.  
**Seven Days in Utopia** If the sports sub-genre “existential golf drama” is your idea of a good time, you’re in luck this week. (1:38)  
**Shark Night 3D** Just realized this movie is rated PG-13. DISLIKE. (1:31)

ONGOING

**Beginners** (1:44)  
**Bellflower** Picture *Two Lane Blacktop* (1971) drifters armed with “dude”-centric vocabulary and an obsession with *The Road Warrior* (1981) and its apocalypse-wow survivalist chic. There are so many pleasures in this janky, so-very-DIY, heavy-on-the-sunblasted-atmosphere indie that you’re almost willing to overlook the clichés, the dead zones, and the annoying characters. Seeming every-dudes Woodrow (director-writer-producer Evan Glodell) and Aiden (Tyler Dawson) are far too obsessed with tricking out their cars and building a flamethrower for their own good — the misfits must force themselves out of the metal shop of the mind to meet women. So when Woodrow goes up against Milly (Jessie Wiseman) in a cricket-eating contest at a bar, it’s love at first bite. Their meet-gross morphs into a road trip and eventually a relationship, while the flamethrower nags, unexplained, in the background, like an unfired gun — or an unconsummated, not-funny bromance. These manifestations of male fantasy — muscle cars, weapons, and tough chicks — are cast in a dreamy, saturated, and burnt-at-the-edges light, as Glodell and company weave together barely articulated reveries and bad-new-west imagery with a kind of fuck-all intelligence, culminating in a finale that will either haunt you with its scattershot machismo-romanticism or leave you scratching your noggin wondering what just happened. (1:46) (Chun)  
**Brighton Rock** Writer Rowan Joffe (2010’s *The American*) moves into the director’s chair for this Graham Greene adaptation, previously filmed in 1947 with an early-career star turn by Richard Attenborough. Joffe’s version updates Greene’s 1938 story to 1964, allowing the brutal actions of small-time hood Pinkie Brown to unfold as Britain’s mods vs. rockers youth riots boil in the background. Don’t get too excited, though — despite a cool premise and even cooler setting, and the presence of veterans Helen Mirren and John Hurt in supporting roles, *Brighton Rock* rages without a rudder. Pinkie is played by Sam Riley (so good as Ian Curtis in 2007’s *Control*), who snarls like a sociopathic James Dean and is so transparently hateful it’s hard to root for anything other than his hastened demise. *Brighton Rock*’s most memorable element is probably Andrea Riseborough, an on-the-verge young Brit who’s being touted as the next Carey Mulligan. She has the thankless (yet showy) role of Rose, a naïve waitress who becomes entangled in Pinkie’s web after being in the wrong place at the wrong time. A far-from-storybook ending awaits, and you’ll experience little enjoyment watching the characters claw their way there. (1:51) (Eddy)  
**Buck** (1:28)  
**Captain America: The First Avenger** (2:09)  
**Colombiana** (1:47)  
**Conan the Barbarian** (1:42)  
**Cowboys and Aliens** (1:58)  
**Crazy, Stupid, Love** (1:58)  
**The Devil’s Double** (1:48)  
**Don’t Be Afraid of the Dark** If you’re expect-

ing a traditional haunted house story, *Don’t Be Afraid of the Dark* might be a disappointment. The film, which was co-written by Guillermo del Toro, has a lot in common with his *Pan’s Labyrinth* (2006) — both movies are more dark fairy tale than horror. They follow a young girl who discovers a mystical world around her, much to the disbelief of the adults around her. It’s worth noting that *Don’t Be Afraid of the Dark* is lighter fare: despite all the peril involved, it’s actually pretty fun. Young Bailee Madison, who made such an impression in 2009’s *Brothers*, is a charming lead, precocious but believable. And Katie Holmes is surprisingly sympathetic in her role as the caring stepmother, a nice switch from the standard fairy tale trope. As with *Fright Night*, the ad campaign for *Don’t Be Afraid of the Dark* is misleading, so here’s hoping audience members looking for a gory slasher will appreciate a whimsical fable instead. (1:40) (Peitzman)  
**Fright Night** Don’t let the spooky trailer fool you: the *Fright Night* remake is almost as silly as the original. In fact, it follows the 1985 film closely, as young Charley Brewster (Anton Yelchin) comes to realize that his neighbor Jerry (Colin Farrell) is a vampire. The biggest change is a smart one — this *Fright Night* transforms late-night TV host Peter Vincent into Criss Angel-type illusionist Peter Vincent (David Tennant). The casting is spot on all-around, and frankly, Farrell is a lot more believable than Chris Sarandon as the seductive bad boy. The only real problem with the new *Fright Night* — other than the unnecessary 3D — is that it never fully commits to camp the way the original did. There’s a bit too much back-and-forth between serious scares and goofy blood splatters. Luckily, it’s still an entertaining remake that doesn’t crap all over a classic. It’s also a great reminder that vampires don’t have to be moody — remember, they used to be fun. (2:00) (Peitzman)  
**The Future** (1:31)  
**The Guard** (1:36)  
**Gun Hill Road** (1:28)  
**Harry Potter and the Deathly Hallows Part 2** (2:10)  
**The Hedgehog** (1:40)  
**Smith Rafael**.  
**The Help** It’s tough to stitch ‘n’ bitch ‘n’ moan in the face of such heart-felt female bonding, even after you brush away the tears away and wonder why the so-called help’s stories needed to be cobbled with those of the creamy-skinned daughters of privilege that employed them. *The Help* purports to be the tale of the 1960s African American maids hired by a bourgie segment of Southern womanhood — resourceful hard-workers like Aibileen (Viola Davis) and Minny (Octavia Spencer) raise their employers’ daughters, filling them with pride and strength if they do their job well, while missing out on their own kids’ childhood. Then those daughters turn around and hurt their caretakers, often treating them little better than the slaves their families once owned. Hinging on a self-hatred that devalues the nurturing, housekeeping skills that were considered women’s birthright, this unending ugly, heart-breaking story of the everyday injustices spells separate-and-unequal bathrooms for the family and their help when it comes to certain sniping queen bees like Hilly (Bryce Dallas Howard). But the times they are a-changing, and the help get an assist from ugly duckling of a writer Skeeter (Emma Stone, playing against type, sort of, with fizzy hair), who risks social ostracism to get the housekeepers’ experiences down on paper, amid the Junior League gossip girls and the seismic shifts coming in the civil rights-era South. Based on the best-seller by Kathryn Stockett, *The Help* hitches the fortunes of two forces together — the African American women who are trying to survive and find respect, and the white women who have to define themselves as more than dependent breeders — under the banner of a feel-good weepie, though not without its guilty shadings, from the way the pale-faced ladies already have a jump, in so many ways, on their African American sisters to the Keane-eyed meekness of Davis’ Aibileen to *The Help*’s most memorable performances, which are also tellingly throwback (Howard’s stinging hornet of a Southern belle and Jessica Chastain’s white-trash bimbo-with-a-heart-of-gold). (2:17) (Chun)  
**Midnight in Paris** (1:34)  
**Motherland** (1:33)  
**My Perestroika** (1:27)  
**Balboa**.

CONTINUES ON PAGE 40 >>

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-Peter Travers, ROLLING STONE

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**ONGOING**  
CONT>>

▶▶ **The Names of Love** (1:42)  
*Smith Rafael.*

▶▶ **One Day** (1:48)

▶▶ **Our Idiot Brother** If you thought 1998's *The Big Lebowski* had eked all the humor that it could from the Dude, well, screenwriter (and Vanity Fair contributor) Evgenia Peretz, her not-so-idiotic brother (director Jesse Peretz), and star Paul Rudd would differ. They correctly guessed that there are still laughs to be wrung from a shaggy stoner in floral jams, only this time with less *fuuuck*-s and more benevolent, idiot-savant good vibrations. Dazed and confused broheim 2.0 (Rudd) is glimpsed through the jaded, harried prism of his three dysfunctional, supposedly normal sisters: frumpadelic mom Liz (Emily Mortimer), queen-bitch Vanity Fair writer Miranda (Elizabeth Banks), and slatternly would-be comedian Natalie (Zooey Deschanel). A good-hearted naïf who's easily entrapped by a uniformed police officer claiming to need some pity doobage, Ned has just emerged from the joint and is now couch-surfing among his sibs, exposing the hypocrisies of bourgeois-hipster Brooklyn, as well as the infidelities and vanities of family, friends, and partners (Steve Coogan, Rashida Jones, Adam Scott,

and Hugh Dancy) as he goes, in his own good-natured, aw-shucks way. As innocuous (and desexualized) as Andy Griffith beneath the hippie trappings, this dude-with-a-little-d knows where his real family is — with his dog, Willie Nelson, who loves him just as unconditionally. Beastie besties have never seemed so innocent as they are in this proudly feel-good comedy, and despite a cringe-y, saccharine soundtrack and lackadaisical pacing, Rudd's charismatic sunny slacker and some pointed jabs at the follies of the cooler-than-thou save this indie-that-could. (1:36) (Chun)

▶▶ **Point Blank** (1:24)

▶▶ **Rise of the Planet of the Apes** (1:50)

**Sarah's Key** (1:42)

▶▶ **Senna** (1:44)  
*Smith Rafael.*

**Sholem Aleichem: Laughing in the Darkness** (1:33)

▶▶ **Shut Up Little Man! An Audio Misadventure** Once upon a time (1987 to be exact), two young men moved to San Francisco from the Midwest. Eddie Lee "Sausage" and Mitchell "Mitch D" Deprey wound up living in a somewhat derelict apartment in the Lower Haight. The paint was peeling and the walls were thin, but the rent was cheap. What Eddie and Mitch didn't count on was having Peter J. Haskett and Raymond Huffman as their neighbors. "You blind cocksucker. You wanna fuck with me? You try to touch me and I will kill you in a fucking minute." "Shut up! Shut up! Shut up! Shut up little man!" The insults, tantrum throwing, and threats of violence coming from next door were constant. Eddie and Mitch started to lose sleep; after one failed attempt at complaining to Raymond's face (he threatened death), they started tape-recording the endless geyser of vitriol — first, as possible future evidence, but also out of a growing voyeuristic fascination with these two seniors who had to be the world's oddest and angriest odd couple. The rest is history. Mitch and Eddie started including snippets of Peter and Ray's bickering on mix tapes for friends. Somehow,

the editor of the now-defunct SF noise music zine Bananafish heard a snippet and approached Mitch and Eddie about distributing compilations of the recordings to a large network of found sound fans. Gradually "Peter and Raymond" became known and much-beloved characters. Their warped repartee inspired several theatrical adaptations, short animated films, pages of comic book panels by artists such as Dan Clowes, and even a one-off single from Devo side project the Wipeouters. Matthew Bate's documentary *Shut Up Little Man! An Audio Misadventure* is much an attempt to comprehensively recount the above long, strange trip from start to finish; it is also the newest chapter in the now 20-year saga of Peter, Raymond, Mitch, and Eddie. (1:30) *Roxie.* (Sussman)

**30 Minutes or Less** (1:29)


**The Tree of Life** (2:18)

▶▶ **The Trip** (1:52)

**The Whistleblower** (1:58) *Smith Rafael.*

▶▶ **!Women Art Revolution** Bay Area artist and filmmaker Lynn Hershman Leeson's vibrant look back at the first waves of feminist art in the '60s and '70s is an extremely necessary and impassioned recounting of a history that perpetually seems to be on the edge of erasure. Mixing old and new interviews with artists, critics, and scholars — many of which are from Hershman Leeson's own personal archive — *!W.A.R.* lets those who stood at the frontlines of one of the most significant movements in contemporary art tell their own stories. Seeing and hearing the testimonies of the likes of Yoko Ono, Cindy Sherman, B. Ruby Rich, Judy Chicago, Carolee Scheeman, Rachel Rosenthal, and Ingrid Sischy, one after another, is dazzling — like being in the presence of an Olympian summit — even as their overlapping tales of pushback, casual misogyny and outright ridicule from critics, the art establishment, and in some cases, their colleagues, paint a damning picture of just how endemic sexism was, and as the need for a film such as *!WAR* attests to, in many ways still is. (1:23) (Sussman) **SFBG**

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# rep clock

Schedules are for Wed/31-Tues/6 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise noted.

**BALBOA** 3620 Balboa, SF; www.balboamovies.com. \$17.50-20. **Nabucco**, from Teatro Antico, Taormina, Wed, 7:30.

**“BERNAL HEIGHTS OUTDOOR CINEMA”** Old Clam House, 299 Bayshore, SF; (415) 641-0324, www.bhoutdoorcine.org. Suggested donation \$15 (includes two drink tickets; benefits Bernal History Project). “Opening Night Party and Preview,” films and live music by Stoo Odom and the Odom Poles, Wed, 6:30. Tiffany and 29th St, SF; same contact. Free. Block party with films and

live music by the Patsy Chords, Thurs, 6:30. Red Hill Books, 401 Cortland, SF; same contact. Free. “Film Crawl on Cortland Ave,” Sat, 6:30. Precita Park, Folsom at Precita, SF; same contact. Free. “Outdoor Cinema Under the Stars,” Sat, 6:30. El Rio, 3158 Mission, SF; same contact. Suggested donation \$10. “Closing Night and Season Finale,” Sun, 7:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-13. “Cary Grant: Definitive Star” •**The Philadelphia Story** (Cukor, 1940), Wed, 2:50, 7, and **Holiday** (Cukor, 1938), Wed, 5, 9:05; •**Arsenic and Old Lace** (Capra, 1944), Thurs, 3, 7, and **The Awful Truth** (McCarey, 1937), Thurs, 5:10, 9:15; •**North By Northwest** (Hitchcock, 1959), Fri, 2:20, 7, and **Charade** (Donen, 1963), Fri, 4:45, 9:25; •**Bringing Up Baby** (Hawks, 1938), Sat, 3, 7, and **Monkey Business**

(Hawks, 1952), Sat, 4:55, 8:55; •**Bringing Up Baby** (Hawks, 1938), Sun, 7, and **I Was a Male War Bride** (Hawks, 1949), Sun, 8:55; •**His Girl Friday** (Hawks, 1940), Mon, 2:50, 7, and **Only Angels Have Wings** (Hawks, 1939), Mon, 4:35, 8:45; •**Notorious** (Hitchcock, 1946), Tues, 3, 7, and **Suspicion** (Hitchcock, 1941), Tues, 4:55, 8:55.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$10.25. **The Hedgehog** (Achache, 2010), call for dates and times. **The Names of Love** (Leclerc, 2010), call for dates and times. **Senna** (Kapadia, 2011), call for dates and times. **The Whistleblower** (Kondracki, 2010), call for dates and times. **Third Star** (Dalton, 2010), Thurs and Sun, 7.

**“CONVERGENCE MMXI FILM SERIES”** Artists’ Television Access, 992 Valencia, SF; www.convergencefest.com. \$7. **Naco es Chido** (Arau, 2010), Wed, 7. SF Film Society-New People Cinema, 1746 Post, SF; same contact. \$12. **The Holy Mountain** (Jodorowsky, 1973), Thurs, 8. Mission Cultural Center for Latino Arts, 2868 Mission, SF;

same contact. \$8-10. **Everybody’s Dying Here** (Gardoki, 2002), Fri, 7:30.

**“FILM NIGHT IN THE PARK”** This week: Creek Park, 451 Sir Francis Drake, San Anselmo; (415) 272-2756, www.filmnight.org. Donations accepted. **Young Frankenstein** (Brooks, 1974), Fri, 8; **Harry Potter and the Deathly Hallows: Part One** (Yates, 2010), Sat, 8; **North By Northwest** (Hitchcock, 1959), Sun, 8.

**JACK LONDON SQUARE** 66 Franklin, Oakl; www.jacklondonsquare.com. Free. “Waterfront Flicks:” **Who Is Killing the Great Chefs of Europe?** (Kotcheff, 1978), Thurs, sunset.

**MANDELA VILLAGE ARTS CENTER** 1357 Fifth St, Oakl; www.brainwashm.com. \$10. “17th Annual Brainwash Drive-In/Bike-In/Walk-In Movie Festival,” unique independent movies from around the world, Sat/3, 8pm; Sept 9-10, 9pm.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “The Timeless Cinema of Marcel Pagnol:” **The Well-Digger’s Daughter** (1940), Wed, 7. “UCLA Festival of Preservation:”

**The Crusades** (DeMille, 1935), Thurs, 7. “The Outsiders: New Hollywood Cinema in the Seventies:” **The Heartbreak Kid** (May, 1972), Fri, 7; **Wanda** (Loden, 1970), Sat, 8:50. **The Landlord** (Ashby, 1970), Fri, 9:10; “Sounding Off: Portraits of Unusual Music:” **The Reach of Resonance** (Elkins, 2010), Sat, 6.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Shut Up Little Man! An Audio Misadventure** (Bate, 2011), Wed-Thurs, 7, 9. **Love Exposure** (Sono, 2008), Sept 2-8, 7:30 (also Sat-Sun, 2:30). **SFBG**

## first run venues

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. www.lntsfc.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro Union/Webster**. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

## OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

## BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.


**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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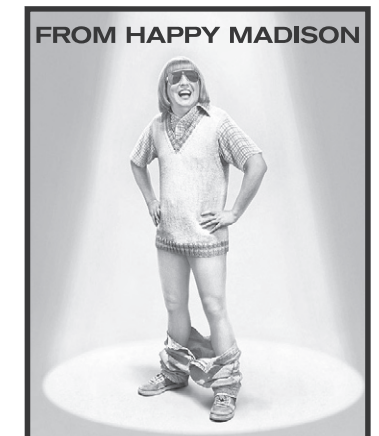
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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0336998-00 The following person is doing business as **Giacomo-Modern Furniture**, 436 Clementina Street, San Francisco, CA 94103 . This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Afamefuna Odwe. This statement was filed by Melissa Ortiz on July 29, 2011. **L#113430. August 17, 24, 31 and September 7, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337359-00 The following person is doing business as **L2 Instruction**, 1739 Pine Street, San Francisco, CA 94109 . This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicole S. Biewenga. This statement was filed by Jeanette Yu on August 3rd, 2011. **L#113431. August 17, 24, 31 and September 7, 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337368-00 The following person is doing business as **1. MMA World News, 2.Remnant digital**, 1608 16t Avenue San Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/3/2011. Signed Universal Magnetic Entertainment. This statement was filed by Alan Wong on August 3, 2011. **L#113434. August 24, 31, September 7 and 14th 2011**

ORDER FOR PUBLICATION OF SUMMONS (Amended). CASE NUMBER **FDI-11-774806** Petitioner: Juan Jose Rojas Respondent: Tabitha Marie Ingram Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Juan Jose Rojas, and it satisfactorily appearing therefrom that the Respondent Tabitha Marie Ingram, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Tabitha Marie Ingram, is a necessary and proper party to the action. NOW, on motion of Juan Jose Rojas Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said amended summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said amended summons or citation and of said complaint or amended petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this amended summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Endorsed FILED San Francisco County Superior Court on August 11, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#L 113436. August 24, 31, September 7 and 14th 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337511-00 The following person is doing business as **Mifune Bistrot**, 1581 Webster Street #100 San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2011. Signed Osaka Eiko. This statement was filed by Magdalena Zevallos on August 11, 2011. **L#113433. August 24, 31, September 7 and 14th 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337600-00 The following person is doing business as **The Social Study**, 1795 Geary Blvd., San Francisco, CA 94115. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harmony Fraga, owner of Bay Breakers LLC This statement was filed by Melissa Ortiz on August 16, 2011. **L#113440. August 24, 31, September 7 and 14th 2011**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337699-00 The following person is doing business as **Partner Equity**, 2310 Clement Street, San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/19/2011. Signed Burton Louie, President of KHKM, Inc. This statement was filed by **FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337713-00 The following person is doing business as **PE Finance**, 2308 Clement Street, San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/19/2011. Signed Burton Louie, President of Fairmont Equity Group This statement was filed by Alan Wong on **August 19, 2011. L#113439. August 24, 31, September 7 and 14th 2011**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **August 5, 2011**. To Whom It May Concern: The name of the applicant is: **Veronica Toshie Shinzato**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1407 Bush Street, San Francisco, CA 94109-5520. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: August 24, 31 and September 7 2011 L#113435**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: RG11590558. SUPERIOR COURT OF CALIFORNIA, COUNTY OF Alameda, 1225 Fallon St. Oakland, CA 94612. PETITION OF Lisa Marguerite Dwight for change of name. TO ALL INTERESTED PERSONS: Petitioner **Lisa Marguerite Dwight** filed a petition with this court for a decree changing names as follows: Present Name: **Lisa Marguerite Dwight**. Proposed Name: **Jahnavi Lisa Marguerite Dwight**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/9/2011. Time: 11:00 AM, DEPT. 31. Signed by Jon R. Rolefson, Judge of Superior Court on August 15, 2010. Endorsed Filed, Alameda County on August 15, 2011 by Barbara LaMotte, Deputy Clerk. **Publication dates: August 24, 31, September 7 and 14th, 2011. L#113432**

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## psychic dream astrology

### AUG 31-SEPT 6

#### ARIES

##### March 21-April 19

Your greatest enemy this week is likely to be your mind, that trick-playing little rascal! Don't allow fear-mongering to masquerade as practical thinking, and don't convince yourself that your only option is to rush through things. This week, create your own choices and pursue them with care.

#### TAURUS

##### April 20-May 20

This is the week to look for possibilities for expansion in everything you do. If you approach your life with interest in what is possible you are likely to see more options than if you anticipate history repeating itself. Learn from the past but don't be hemmed in by it, pal.

#### GEMINI

##### May 21-June 21

Sometimes it's hard to gauge where intuition breaks off to become anxiety (and vice-a versa). You are in no state to read your instincts when you're running ragged and insecure. Get grounded and energized before evaluating options or making decisions this week for best results.

#### CANCER

##### June 22-July 22

The most important thing to focus on is your responsibility to yourself. Your entanglements are trying to mirror to you the ways that you are in or out of step with yourself. Be the change you want to see in your life, instead of waiting for other people or situations to turn into what you want them to be.

#### LEO

##### July 23-Aug. 22

Don't allow vanity or pride get in the way of creating the conditions in your life that will make you happy, Leo. With transiting Saturn in Libra you are in the right position for setting your life up for success. This requires that you have a clear and accurate vision of what that means for you.

#### VIRGO

##### Aug. 23-Sept. 22

You are ready to deal with your fears of failure, Virgo. Write a list of all the worst-case scenarios that are tripping up your mind, and then for each one write up preventative measures you can take. Let go of trying to predict things and instead take practical steps to support yourself with.

#### LIBRA

##### Sept. 23-Oct. 22

If you've got to have problems, you might as well make them work for you, Libra. Don't waste your struggles by avoiding them! Look head on at what's troubling you so that you can better understand, and ultimately change it. Make your blocks your bitch this week.

#### SCORPIO

##### Oct. 23-Nov. 21

Be patient, Scorpio, and while you're at it, you've gotta adjust your attitude. There is no merit to infusing your wait time with hand wringing when you could be calming your nerves. If you're not working on solutions, then you are likely to be adding to the problems.

#### SAGITTARIUS

##### Nov. 22-Dec. 21

They say that the higher you fly, the further you fall and this week you need to watch out for a crash. Don't let the first sign of barriers to your progress to stymie you, pal. Concentrate on developing the kind of balance that does not require everything to be ideal for you to maintain it.

#### CAPRICORN

##### Dec. 22-Jan. 19

This week remember that it's not your problems that define you, but how you rise to the occasion of them. Don't rush forwards until your sure of where you're going and don't add anything to your plate until you've finished what you've started. Cope strategically for best results.

#### AQUARIUS

##### Jan. 20-Feb. 18

Your friendships are mad important this week. Make sure you are treating your chosen family with as much care as they deserve. You are in an excellent place for laying foundations that allow you to share the highs and lows of life with your people for a long time to come, so make it count.

#### PISCES

##### Feb. 19-March 20

It's time for you to let go and make a major change, Pisces. Use your ego as the fire under your ass that helps you mobilize, but not as your primary motivation. Whether you feel like the worst or the best, it's still self-centered. Account for others' perspectives as you forge ahead. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).



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HOME OF THE **4 GRAM 1/8TH** *We pay your tax!*

**SAVE \$10-\$15 ON EVERY 1/8TH**

At most dispensaries, a standard 1/8th is 3.5 grams, but here at Medithrive, you get a full 4 grams. That means 15% MORE medicine and about \$6 to \$9 dollars in your pocket! Also, most clinics charge 9.5% sales tax, which adds an additional \$4 - \$6 to your bill. At Medithrive WE PAY YOUR TAX so the price you see is ALWAYS the price you pay. \*Costs are derived from \$40-\$60 1/8th.

1933 MISSION ST. | BETWEEN 15TH AND 16TH | OPEN DAILY 11AM - 9PM | (415) 556.2000 | [MEDITHRIVE.COM](http://MEDITHRIVE.COM)  
Only individuals with legally recognized medical cannabis id cards or a verifiable, written recommendation from a physician for medical cannabis may obtain cannabis from medical cannabis dispensaries.

**208 VALENCIA STREET CAREGIVERS**  
Open Everyday

**DAILY SPECIALS**  
1/8th's from \$20-\$50  
Hash, Edibles, Health Products, Coffee Bar/Dispensary

415-621-0131 • 208 Valencia @Duboce  
[www.208valencia.com](http://www.208valencia.com)  
All patients must be at least 18 years old. Only legally recognized medical cannabis ID cards may obtain cannabis from medical cannabis dispensaries

**Oakland's Most Trusted & Affordable Clinic**

**\$45 \$50**  
RENEWABLE FROM ANY DOCTOR (EVEN IF EXPIRED) NEW PATIENTS  
PRICE MATCH GUARANTEE! We Match Any Competitor's Price (with proof of ad)

High Quality Photo ID Cards  
Walk-ins Welcome All Day, Every Day  
100% Private and Confidential  
24/7 Online and Telephone Verification  
Recommendations valid for one full year!

**OAKLAND 420 EVALUATIONS**  
510-832-5000  
MONDAY - SATURDAY 10AM - 5PM  
2633 TELEGRAPH AVE #109, OAKLAND, CA 94612

**STOP!!!**  
DON'T OVER PAY FOR YOUR REC  
Beware of Imposters doing cut rate or Skype evaluations! All of our Evaluations are 100% LEGAL and done by an in-house CA Certified M.D. As required by the CA Medical Board.

**\$49**  
1/8th tax included

**PLATINUM COOKIES**  
Purple Pain x Durban Poison x OG Kush  
50/50 Hybrid THC: 20-25% CBD: 0.7-1.0%

**The Green Door**  
STRAIN OF THE WEEK

CALL FOR AVAILABILITY  
(415) 541-9590

843 HOWARD STREET BETWEEN 4TH & 5TH - SF  
[GREENDOORSF.COM](http://GREENDOORSF.COM)